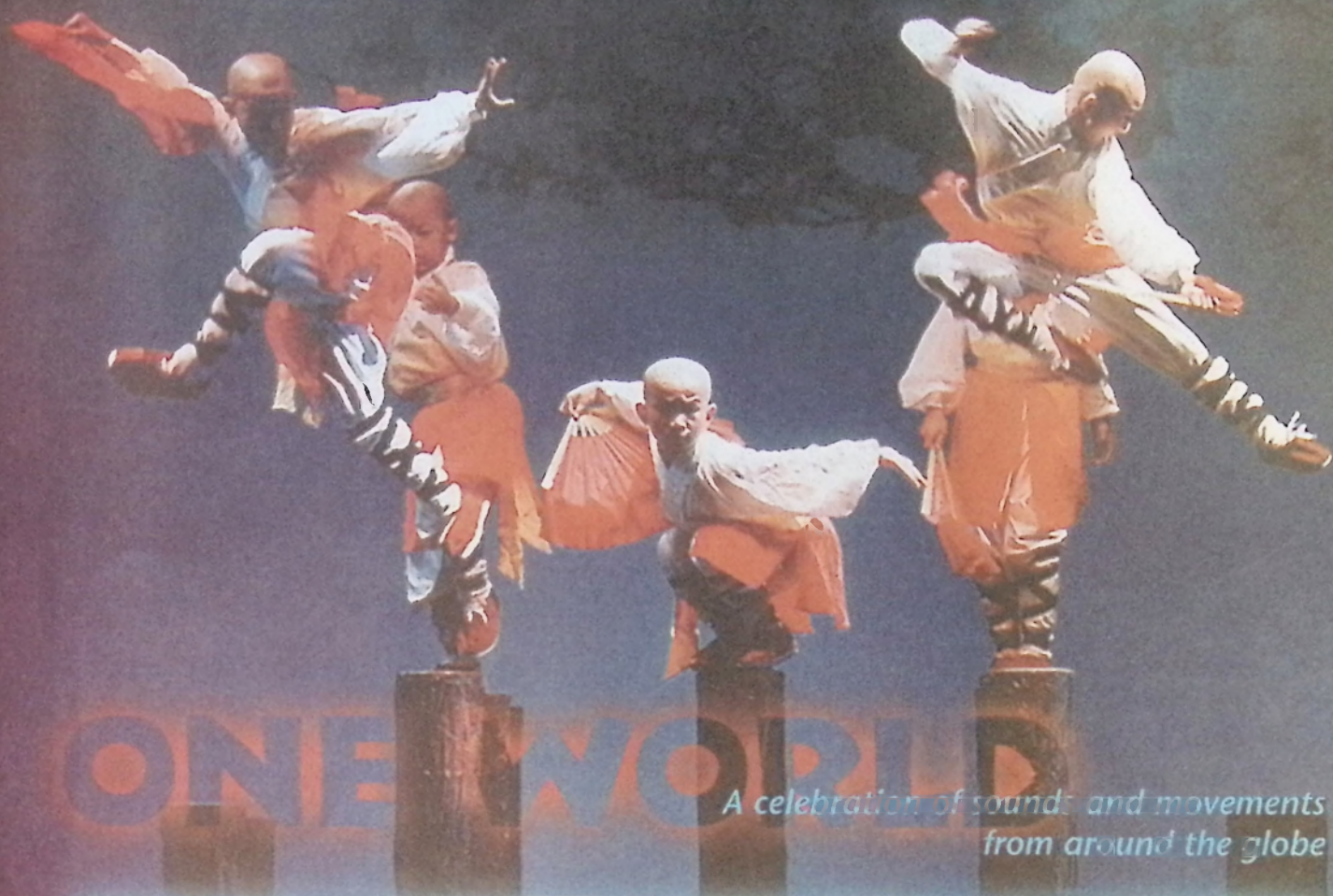


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The Pick&Pocket Ensemble will bring European café and folk music, early jazz and swing to Ashland on October 13. See Artscene, page 28.



"Three Green Vase" by Jhenna Quinn Lewis, part of a display of her new oil paintings in Ashland. See Artscene, page 28.

JEFFERSON MONTHLY

OCTOBER 2001

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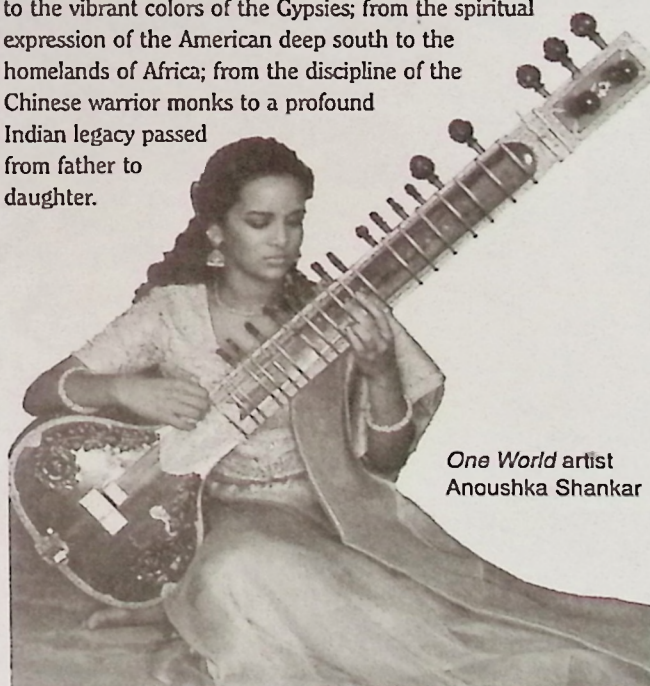
FEATURES

8 Festival of Celluloid Mirrors

When a projector's light plays on a theater screen, our world and ourselves can be illuminated. An accomplished filmmaker can bring art and wisdom to the medium, showing us new subjects and giving fresh perspectives on old ones. Beyond bigbudget, bottom-line Hollywood, however, most films must exist in a world rarely seen. With a daring and ambitious first season, the Ashland Independent Film Festival aims to help change that by gathering over seventy films and their filmmakers for premiere screenings, discussions, workshops and more. Eric Alan speaks to Steve Wood of the Southern Oregon Film Society about the debut of a new cultural institution in the region.

10 One World

Some of the most powerful creative expressions come from distant lands; and some of the most rewarding intercultural exchanges can come through music. Celebrating this, the Southern Oregon University Program Board and Jefferson Public Radio are teaming up for the ninth consecutive year to bring some of the world's top creative artists to the area. Here, Maria Kelly and Tom Olbrich describe the new season, with origins that range from the tensions of the townships of Jamaica to the vibrant colors of the Gypsies; from the spiritual expression of the American deep south to the homelands of Africa; from the discipline of the Chinese warrior monks to a profound Indian legacy passed from father to daughter.



One World artist
Anoushka Shankar

COLUMNS

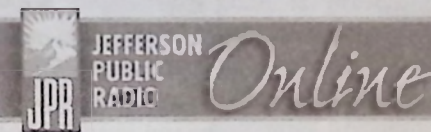
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ON THE COVER

The Shaolin Warriors of China (main photo) will bring ancient martial arts to new life in the *One World* series; musical performers in the series include (left to right) Baaba Maal, Esma Redzepova and Black Uhuru. See feature story, page 10.

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September 21 - October 16, 2001

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Medford

The Chair as Metaphor, a juried exhibit

September 21 - October 20, 2001

Wiseman Gallery, RCC Riverside Campus
Grants Pass

This project is supported in part by a grant from the Oregon Arts Commission, the National Endowment for the Arts, and the RCC Foundation.
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TUNED IN

Ronald Kramer

Reflections on a Digital World

Everything from cameras to home video, satellite radio to your car's diagnostic systems, seems to be "digitizing" before our very eyes. In broadcasting, the impending digitization of service presents listeners and broadcasters an unknown world. Television stations are all supposed to convert to digital transmission on an FCC-imposed schedule which calls for the first digital service in our area in about two years. The timing for radio's digital conversion is less imminent or clear but is, nevertheless, visible on the horizon.

TV broadcasters fear that the conversion will be too expensive to capitalize and create costs which are hard to recoup. Other than for picture quality, one of the most visible benefits to a TV station of digitization is a station's ability to transmit more information than is presently the case. That would allow the transmission of multiple services including leased, private, non-broadcast uses. Thus, TV stations see new income opportunity apart from their traditional programming—that is the "carrot" which is partially driving digital TV. It remains unclear whether digital radio will have a similar structure.

So much for the facts—now for the philosophy.

For the technologically challenged, the digitization of electronic systems must be rather mysterious and hard to comprehend. The implication is that digital sound—to put this discussion in a radio perspective—would be superior to conventional analog audio; but even that isn't universally accepted. When CDs replaced vinyl LPs, apart from the convenience and durability of CDs compared to LPs, there were many who believed that the quality of the digital CD sound was more brittle and less warm than analog LP audio. That view has been sufficiently present in the marketplace that, remarkably, LP versions of some contemporary music are now being released again

for these aficionados. Then again, perhaps the generations which grew up on 78s and LPs were accustomed to a slightly different type of sound quality in the analog world, and found digital audio less satisfying just because it differed slightly from the audio to which they were accustomed.

This analog/digital divide, and the huge industrial conversion to digital which is commencing, caused me to muse back to a similar philosophical choice I had pondered in my teen years. I was always interested in sound and was also deeply interested in history—which naturally led to considerable reading on the history of sound. Eventually, I concocted the following rather intriguing, if bizarre, hypothesis about the evolution of analog sound.

If the dawn of the 21st century is the latest watershed point in the digitization conversion discussion, 1925 was the first. Prior to 1925 all recordings had been made in a manner which came to be referred to as "acoustical." That is, sound from a singer or a band was collected through a "recording horn" (rather like a megaphone) and that sound energy was used to literally "cut" a record either on a cylinder (Thomas Edison's system) or on flat 78 rpm discs (which I'll call the Victor system because Victor was the primary holder of the patent rights from which flat disc recording was developed). There were no microphones or electronics involved.

In later years, people were quite dismissive of acoustic recordings and, in the popular mind they were associated with the cracks, crackles and pops of 78s. They tended to feature a more "tinny" sound than that to which we're now accustomed and, obviously, they weren't stereo recordings. But Thomas Edison was a very, very stubborn man and he had invented the phonograph with a cylinder, rather than the Victor disc, recording system. Edison, therefore, was quite distressed when the convenience of flat discs vanquished his

cylinder system in the marketplace—and he fought back. If the public wanted flat discs, he would oblige but in his own way. And he would do it better than Victor.

Edison experimented for years and finally brought out his Diamond Disc recording system. It was quite remarkable. His discs featured a microgroove (like the LP 25 years later) which allowed recording vastly more music on the side of a record than the regular Victor disc's 3 or 4 minutes. And Edison's system used a diamond stylus—again something which the rest of the recording industry didn't embrace until the advent of LPs 25 years later. But most striking was Edison's determination that his system would reproduce music in an entirely natural manner, unlike the more tinny sound that all recordings had featured up to that point. Remember, that this all occurred before electronic recording and that Edison was still dealing with an entirely acoustic system.

Edison was so convinced that his Diamond Disc system realized his goal that he undertook to prove it to the public. He hired Anna Case, a Metropolitan Opera star soprano, made some recordings of her using the Diamond Disc system, and then took her all over the country for "concerts" in front of leading newspaper music critics and the public. Edison placed his Diamond Disc phonograph on an auditorium stage behind a curtain, along with Ms. Case and her accompanist, and then presented A-B performances of the recorded Anna Case vs. the "live" Anna Case. If you think about the ability of an entirely acoustic playback system to fill a concert hall without amplification, that feat seems daunting even today. Yet, Edison staged these concerts and defied the public and the music critics to distinguish between the live and recorded Anna Case. Remarkably, they couldn't.

Edison thought he had made his point. Using the acoustic recording system, refined as he has transformed it, he recorded and reproduced sound that was indistinguishable from live sound to trained ears. Yet, his phonograph company went bankrupt a few years later as he sought to pursue that vision.

Edison faced one important problem. Western Electric, the research and manufacturing division of AT&T, had begun experimenting with electronic recording of sound just as radio was dawning in 1920. They used radio microphones to capture sound, convert it to electricity and then experimented with

CONTINUED ON PAGE 27

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JEFFERSON ALMANAC

Mary Korbolic

Walk – Don't Run!

It was around midnight and I was quick-stepping through the pitch darkness on my second leg of the 126-mile 2000 Portland to Coast Relay race. With 400 12-person teams, the PTC is billed as the world's largest walking relay competition and is a companion event to the Hood to Coast running relay, which includes 1000 teams. I've subjected myself to this madness four years in a row, including the 2001 race Aug. 25-26. At some sleep-starved point during the 25 or so hours it takes my team, the Feet Accompli, to complete the clogged, mandering course, I invariably whine, "What am I doing here?"

But at that euphoric moment the question answered itself. Other walkers were out of sight, both ahead and behind, so all I saw in the yellow light of my headlamp was thick coastal mist, shooting at me like silver pellets. I savored the cool, wet fragrance of the night and the rhythm of my own body moving fast. I mentally reviewed the racewalking technique and how my legs are supposed to be straight, my toes up and hips rolling. Rolling, rolling, breathing hard but steady, feeling strong, healthy, vital. Never, never can both feet be off the pavement at once, as they are for running.

Then I heard him, somehow sensing I was being overtaken by a male. His footfalls were much quicker than my own and he was gaining on me fast. *Patpatpatpatpat*. The stream of light from his headlamp jumped ahead of me like a luminous frog.

"He's running!" I sputtered. Running in a walking event is as taboo as motors in rowing competitions and steroids in the Olympics. It is strictly prohibited, causing embarrassment, shame and heavy penalties to the perpetrator and his or her team. Since teams are on the honor system and police one another, I prepared to burn this

guy's team number into my brain. If two others report him as running, his team will be docked 90 minutes. I was ready to be righteous.

He closed on me and passed as if gliding on a magic carpet. He was not running. Not even close. Instead he flowed, his legs a blur, hips rolling and upper body, except for pumping arms, straight and still. He was executing perfectly the racewalking technique I was struggling – *am struggling*

– to master. Later, at the awards ceremony, we learned that this competitor averaged six-plus minutes per mile. That is *way* faster than many people can run.

Although a couple of Feet, as we call ourselves, have run competitively, most of us have been indifferent spectators at

athletic events. None of us can walk a mile in less than seven minutes. But our times this year averaged 11:54 minutes per mile, and we came in second in our age group, 18th overall. (Last year we were the fastest team in our age group.) If you think walking a mile in less than 12 minutes is easy, break out your stopwatch and give it a whirl. Be sure to include a hill or two. And no running! I can say with certainty that we all walk faster than we ever believed possible, and, as a result, we have come to regard ourselves in a different light.


Most of us are over 50, well beyond the reach and rush of Title IX and its life-changing mandate that girls must be provided athletic opportunities commensurate with boys. In my high school, a handful of girls were crowned as cheerleaders and the rest of us were in pep club, band, or smoking on the street corner. Most Feet had slipped into middle age without ever having worn a team or race number, without ever having looked at somebody's back on a course and decided, through sheer will, to pass them;

ROLLING, ROLLING,
BREATHING HARD
BUT STEADY,
FEELING STRONG,
HEALTHY, VITAL.

without ever having felt that her conditioning and performance mattered to anybody but herself.

Now we find ourselves in deep middle age with a new facet of identity to polish, to turn over and examine, to put on our mantels for all to see. Athletes! Walkers don't often get the respect they deserve, and some might scoff—but let them. The Feet have developed into a proud bunch. It has dawned on me, finally, what this team stuff is all about. How you pull for the weakest (after all, at any time it could be you) and cheer for the strongest and encourage everyone in between. How you work hard to get in shape and improve your form because it isn't just about *you* any more.

It also isn't about winning. Although some of us have discovered a fierce competitive streak, we have resolved as a team to make fun, friendship and fitness our top priorities. Regardless, a certain amount of suffering goes with the territory. Becoming stronger and faster requires pushing beyond the comfort zone. That's a lesson that six-minute-mile guy who passed me in the middle of the night probably learned as a kid—and one that the Feet are now learning mile by mile, blister by blister.

All I can say is that it is extraordinary to have discovered, at long last, that athletics aren't just for young people and competition is fun. You really *can* teach old dogs new tricks. Go FEET! 

Mary Korbucic is a freelance writer and walking team captain living in Grants Pass.



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JEFFERSON OUTLOOK

Russell Sadler

Grid Politics

If you have paid any attention to the public relations offensive that passes for the electricity "deregulation" debate, you have heard a lot of noise from the Bush administration about rebuilding the "obsolete, aging national power grid."

There is no such thing as a national power grid. It is a figment of the imagination of "think tank" ideologues who do not know what they are talking about, perpetuated by reporters and columnists who know even less.

In fact, the nation's electricity distribution system is made up of a loose confederation of transmission facilities owned by traditional public utilities that deliver electricity to your home. Power "grids" in the Eastern and Western parts of the country are not interconnected because they operate on different principles.

In the Eastern United States, electric utilities generate and transmit alternating current. It is less efficient than transmitting direct current. But in the East, the distance between the generators that make electricity and the load centers that use them are comparatively short, so little electricity is lost in transmission.

In the American West, distances between some generators and load centers are much greater. Hydroelectric power from dams in the Columbia Basin is converted to direct current for long distance transmission to Los Angeles, then re-converted into alternating current by local utilities for their customers. This technical difference explains why utilities in the East have "brownouts" while utilities in the West have "blackouts."

When users of alternating current consume more electricity than generators are producing, the electricity drops below the 60 cycles required to operate modern

appliances. Motors may burn out, but most appliances just slow down. You may have witnessed this phenomenon yourself. When a light bulb begins to flicker so slowly you can actually watch the electricity pulse through the lamp filament, you are witnessing a "brownout."

Direct current transmission systems have different properties. Electrical engineers say a direct current distribution grid must have the same amount of electricity being put on the grid as the consumers are taking off it. If an imbalance develops, large

voltages of electricity race across the grid, potentially damaging transformers and other parts of the transmission system.

To protect direct current transmission systems from such potentially damaging voltage "excursions," engineers install "load-shedding" devices that simply cut off some

consumers when electricity demand exceeds supply. If the cutoffs are unintentional as they are during windstorms, for example, they are called "blackouts." If engineers anticipate a shortage and deliberately cut off some consumers to keep the grid balanced, they are called "rolling blackouts" as different consumers are asked to share the shortage temporarily.

The design of a power grid is determined by the locations of power plants where the electricity is generated and the load centers where it is consumed. In the American West, 75 percent of all the people who live west of Denver live in a strip about 100 miles wide along Interstate 5. The coal-fired power plants that supply these consumers with much of their electricity are located in Montana, Wyoming and New Mexico near the coal mines that fuel them. Shipping electricity to the coast is cheaper than shipping the coal.

The original appeal of nuclear power

"DEREGULATION" DEMANDS
THAT THE GRID
DO SOMETHING
IT WAS NEVER
DESIGNED TO DO.

plants was the notion they were non-polluting and could be located near the load centers where people consumed electricity. The nuclear accidents at Three Mile Island and Chernobyl and the near-accident at the Fermi reactor in Detroit ended that illusion.

The original appeal of natural gas-fired power plants was their comparatively low pollution and the notion they could be located close to consumers in the inversion-prone airsheds of cities on the Pacific Coast. Recent concern about greenhouse gases and their effect on climate change and upper atmosphere pollution has shaken that illusion.

What we call the Western power grid is simply a series of high-voltage transmission lines built by traditional, vertically-integrated utilities to move electricity from their thermal power plants near the coal mines of the intermountain states westward to their consumers of the Pacific Coast. Following the construction of the Columbia Basin hydroelectric dams, the Bonneville Power Administration, a federal agency, built the North-South Intertie—high capacity transmission lines to move seasonal surpluses of electricity between the Northwest and the Southwest.

The Western power grid works well for its designed purpose, but the economists and politicians who cobbled together “deregulation” legislation did not bother to talk to the engineers. “Deregulation” demands that the grid do something it was never designed to do—efficiently ship electricity from any generator to any utility anywhere in the West. The grid does not have the capacity to do that. The Oil Patch partisans in the White House and their campaign contributors now demand the public pay billions to “rebuild” the grid to conform with their ideological idea of how electric utilities “ought” to operate.

To speed up this unnecessary “reconstruction” the Bush administration intends to ask Congress to pre-empt state and local zoning and extend the federal government’s power of eminent domain to private companies so they can site unnecessary transmission lines over local opposition. So far, only a few environmentalists have objected. The silence from self-appointed “property rights” crowd is deafening. ■

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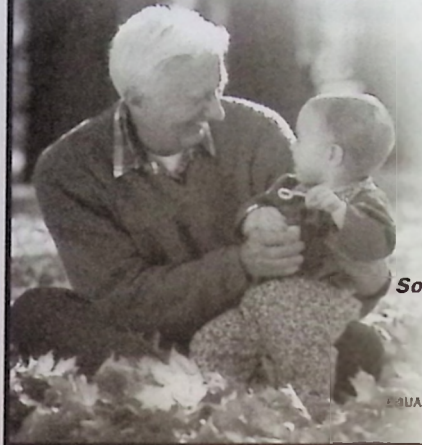


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Festival of Celluloid Mirrors

Gathering over seventy cutting-edge films and their filmmakers for screenings, community discussions, workshops and seminars, the Ashland Independent Film Festival launches an ambitious effort to show us art and ourselves.

By Eric Alan

If ever there has been a society driven by captured images, this is it. On screens and pages, rapid streams of images greet us whichever way we glance, both illuminating and blinding, rewarding and relentless. Between images meant solely to tempt our money away are those with a deeper, purer aim: to show us ourselves; to create a deeper, better world starting from an idea outward; to make art of it all. "Films are the cutting edge of society as we see it right now," says Steve Wood, explaining the Southern Oregon Film Society's founding of the Ashland Independent Film Festival (AIFF). This cutting edge, this brilliance of vision, occasionally slips through the business of Hollywood to reach the mainstream. But too frequently it's held back by forces of commerce. The outside filmmaker's voice remains raw, powerful, intense and largely unseen. Often, the most beautiful, most disturbing, most original and evocative celluloid expressions are buried beneath the image stream. The people who create them—the lives and ideas which have driven their artistry—remain more invisible still. A wealth of mystery and feeling lurks behind screen credit names in films that never reach the theaters.

To bring these people and ideas forth is the opportunity of an independent film festival, in a visceral and immersive way. With not only films but filmmakers and community gathered, Wood says, "A film festival allows you... to meet people as well, and really see the ideas that shape a culture. You not only see the ideas—you see them as they're being born." Wood calls film "the most important art form in society"; one that offers unrivaled power with its combination of image, sound, story, message, and



The Last Stand: Ancient Redwoods and the Bottomline, directed by Hollday Phelan-Johnson, nominated by the Ashland Independent Film Festival for Best Environmental Film.

the complete sensory surrounding that a dark shared theater offers.

Armed with this deep belief, Wood has staked vast time, effort and money on the creation of the film festival; he's joined by his wife D. W. and a cadre of volunteers he calls "the lifeblood of the festival." Together, they aim to create a festival which rivals any in major markets, and differs from them as well. After over two-and-a-half years of sweat and preparation, AIFF will debut in early October. It will present 73 cutting-edge films, all of them Oregon premieres, including 27 world premieres; each will be followed by discussions with the filmmakers themselves in the theater afterwards. AIFF is guided by the concept that it's not just the films, but also the ensuing live dialogue between filmmaker and audience, which is essential to the experience—and to the growth of filmmakers' artistic vision.

Also, national stars including Anthony Heald and Sam Egan will direct workshops for those who wish deeper involvement in the craft. Another intensive workshop will have an ambitious goal no other film festival in the nation attempts: the complete start-to-finish creation of a short film in three days, to be shown on closing night. Other educational components of the festival will reach into the community, including a free screening and filmmaker discussion probing the rash of gun violence in high school settings. In trying to equal and yet differ from other major independent film festivals such as Sundance and Taos,

AIFF is a large-scale attempt to create a new cultural institution in the region; to provide a venue for the uncompromised if sometimes ragged visual language that independent films offer.

The festival's posters and logo have quietly appeared around the

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area for some time now, with the festival's slogan attached: "It's not just a festival; it's an attitude." But what attitude, exactly? It's not meant to be an attitude in the way that the slang term is often used, apparently, implying an adopted pose of coolness and arrogance. "Attitude doesn't mean edgy or different," Wood explains, "although we have edgy and different films. It just means this is the people's film festival... We want to make it an inclusive film festival and part of the community. The film festival takes on the attitude or feel of the community." Attitude apparently intends to reflect the region's personality, then; perhaps the unique independence or even rebelliousness often associated with the state of Jefferson.

If the festival's composite view does accurately reflect a sense of the local region—no matter that some of the films come from as far beyond it as Spain and Belgium—it will be because the selections have been made by a broad group of local volunteers. They've spent enormous amounts of time viewing, discussing and rating no less than 168 films according to ten key criteria of content and production values. The 73 films selected thus reflect the overall aesthetic sense of this local volunteer committee, as well as the attuned eyes of independent filmmakers.

Surely across the palette of films, common themes and recurrent ideas and passions will present themselves to the attentive viewer. Wood still says that the appearance of that commonality is dependent upon a viewer's own vision. "It's different for everybody... The common thread is more individual than a general thread of how society's changing and what people are feeling and thinking about—not only in American culture, but in the culture of the world as a whole."

The palette will include films across the spectrum of emotional impact and technique. "We have probably some of the most hard-edged dramas I've ever seen, and some of the most beautiful and poignant love stories," Wood says with conviction. Compared to mass-market films, he says, "They're more individual, more focused, more edgy, more sad... They're more of everything." They range from unflinching documentary to pure imagination, animation to cinema verité, student film to accomplished, acute professionalism. They range in length from three minutes to two hours. One particular film he mentions is *In the Land of Milk and Honey*, a documentary on the disturbing birth of the Ku Klux Klan. Wood compares

these independent films to, of all things, race cars. In his view, they're like the Indianapolis 500 cars which not only have performance far beyond a sedan, but which also spawn innovation which later reaches all vehicles. Like the headlights, rear view mirrors and seat belts which arose from early race car design, the ideas and techniques presented in creatively free independent films later trickle down to Hollywood. This constant process is why Hollywood scouts and agents, too, attend independent film festivals, looking for mass market appeal on the cutting edge.

But what makes films independent, exactly? Where is the borderline between their raw, formative art, and the smooth commercial mastery of Hollywood's best? "The debate goes on and on, and it's endless,

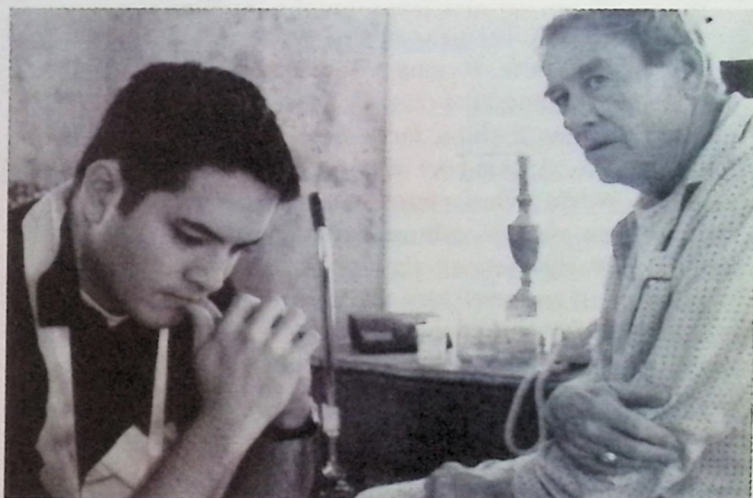
and it never comes to fruition," Wood

shrugs. He describes the division between two perceived kinds of independence: the film made as life allows with the filmmaker's own money and a volunteer cast and crew; and the professional film which still must exist outside of the mainstream studio system and distribution chain. The debate is passionate but useless. While it

rages on towards no conclusion, this film festival includes both types of films.

The stronger presence of an individual artistic voice marks the independent film, however, no matter which kind of independence exists within it. There are pluses and minuses to this in a medium as technically complex, difficult, and costly as filmmaking. The combination of technical craft and clarity of message is an exceptional challenge to integrate, and sometimes beyond the independent filmmaker's means, as Wood freely admits. "Some Hollywood films are very good at that," he observes. "They combine both flawlessly." The creative processes are simply different, without placing value judgment on the relative merit of each. "A lot of the movies in Hollywood are done by committee," Wood continues. "And committees are good. Committees stop you from going too far in the wrong direction too fast." But that can come at a high price of purity of

vision. He says Hollywood generally agrees that more personal artistic expression exists in independent films; and conversely, that independent filmmakers recognize that the enormous resources of Hollywood make some kinds of films possible that independents can't do, in what he calls "the most expensive art form in the world." The independent film community is not a mere farm system for the majors; it's a distinct world that, without film festivals such as AIFF, the public would rarely get to see. Deeply moving films often go unrecognized, and AIFF aims to assist by giving festival awards, including Best Independent Film, the Gerald Hirschfeld A.S.C. Cinematography Award, Best Acting Ensemble, Best Environmental Film or Documentary, and Best Student Film.



A scene from *The Confession*, a short film regarding life-and-death issues for gay long-term lovers, directed by Carl Pfirman.

The educational component of the festival, beyond public screenings, is an aspect of AIFF aimed to distinguish it. "There are a lot of film festivals that don't do this component," Wood points out. "But we feel it's an integral part of it." The charter of the Southern Oregon Film Society—AIFF's parent non-profit organization—is to bring filmmakers and film education to the area. Partnering with Southern Oregon University, the festival's ambitious educational reach includes four seminars and workshops, including the three-day intensive called "Full-Contact Filmmaking," in which SOU professor Dr. Mark Chilcoat and a guest director will oversee the start-to-finish creation of a complete short film. Anthony Heald, star of film, stage and television, will lead "Acting for the Camera," with several participants having the opportunity to actually perform for the camera and have their performance critiqued. CONTINUED ON PAGE 16

One World

For the ninth consecutive season, the Southern Oregon University Program Board and Jefferson Public Radio team up to bring some of the world's greatest performing artists to the area

By Maria Kelly and Tom Olbrich

With the turning of the seasons, it's time once again to look forward to the opening of the One World Performing Arts Series, with an array of cultural flavors from the far reaches of the globe. Without having to travel very far from our own comfortable nook, we can explore other customs and enjoy the expressions, sounds and movements emanating from distant places. Through a range of performances we can enliven and enrich our lives, and diversify and broaden our cultural perspectives. Music often speaks to us more deeply than political philosophies or belief systems, which often tend to create boundaries of opposition. It transcends the limitations of language and speaks most immediately to the heart and soul. What better way to celebrate the beauty of our world's diversity than through music?

This One World season brings emissaries from a rich array of cultures. The performers will open up their corner of the world to us, share their cultural expressions of love and struggle, and invite us to experience their particular celebration of life. This season will range from the tensions of the townships of Jamaica to the vibrant colors of the Gypsies, from the spiritual expression of the American deep south to the homelands of Africa, from the discipline of the Chinese warrior monks to a profound Indian legacy passed from father to daughter. Through it all, we will awaken to the joy of culture and the diversity of the world.



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Grammy-winning reggae legends **Black Uhuru** and the "Riddim Twins" (Sly Dunbar and Robbie Shakespeare) will reunite for an unforgettable evening of Jamaican rhythms to open the One World series on Thursday, October 11 at the Craterian Ginger Rogers Theater in Medford. This rare tour marks a reunion of Black Uhuru, the first reggae Grammy award winners, and drummer Sly Dunbar and bassist Robbie Shakespeare. Black Uhuru was formed in 1974 in the Waterhouse district of Kingston, Jamaica, taking part of their name ("Uhuru") from the Swahili word meaning "freedom." When Bob Marley died, many looked to Black Uhuru to carry reggae's torch; and indeed they have been one of the most successful groups in the genre's history. Sly and Robbie provided the backbeat for much of Black Uhuru's early music, and for over a quarter century since they've been the rhythm section for some of reggae's most influential music. They also have produced and performed with The Rolling Stones, Bob Dylan, Joe Cocker, Cindy Lauper and many others beyond the reggae world, becoming one of the most famed and sought after rhythm sections in popular music.

Another completely different culture will be represented on Sunday, November 4, when the **Gypsy Caravan** arrives at the Craterian Ginger Rogers Theater. Gypsy Caravan features four gypsy bands—thirty musicians and dancers—for a celebration of Roma (Gypsy) culture, in an incredible display of tradition. The Roma people migrated westward from northwest India in the 11th century,

and by the year 1500 lived throughout Europe, becoming indispensable suppliers of services such as music, entertainment, fortune-telling, wood and metal working, horse dealing, basketry and seasonal agricultural work. The Gypsy culture and tradition live on in the modern day, although the culture still has no nation of its own. The Gypsy Caravan performance features Esma Redzepova, known as the Queen of the Gypsies, from Macedonia. Redzepova is a powerful vocalist who has performed worldwide for over forty years and is backed by a traditional gypsy band, Ensemble Teodosievski. Also performing will be the Antonio el Pipa Flamenco Ensemble from Spain, which features some of the greatest Spanish gypsy flamenco musicians and dancers. Fanfare Ciocarlia from Romania will play, too—one of last of the great gypsy brass bands. The band features ten men ranging in age from twenty-two to sixty-eight, who create a musical fireworks display with their dizzying tempos and intricate rhythms. Rounding out the bill is Maharaja, a dazzling troupe of musicians and dancers from the northwest Indian state of Rajasthan, the original homeland of the gypsies. Maharaja's Muslims and Hindus perform music and dance defying traditional barriers of caste and religion.

The next One World performance is an American encore: gospel legends **The Blind Boys of Alabama** return to the One World series for "one big barn-burning, roof-raising, heaven-rocking, jubilation-generating gospel show" on Tuesday, January 15 at the SOU Music Recital Hall in Ashland. They'll make the Recital Hall seem as if it's an Alabama church house on a Sunday morning. The Blind Boys of Alabama were formed by Clarence Fountain at the Talladega Institute for the Blind in Alabama in 1939; and after sixty-two years of performing together, their get-down gospel show still combines soaring harmonies and electrifying music with a stage show that is ecstatic and dignified. Their latest recording, *Spirit of the Century*, was released on Peter Gabriel's RealWorld Records, and features some of today's top blues musicians. It shows they haven't lost the adventurous spirit that has been their hallmark through eight different decades; it honors their traditional roots but strikes bold new paths by including songs by Tom Waits, Ben Harper and the Rolling Stones.

The series will turn to distant places

again before January ends, as Senegalese superstar **Baaba Maal** brings his sounds of acoustic Africa to One World and the SOU Music Recital Hall on Wednesday, January 30. Baaba Maal is famous for his brilliant stage shows and his incredible voice. (Local residents may remember his memorable



PREVIOUS PAGE: One of the Shaolin Warriors. ABOVE, TOP TO BOTTOM: The Blind Boys of Alabama, Fanfare Ciocarlia, and Maharaja.

performance when he headlined the *Africa Fete* show at the Britt Festivals in Jacksonville a few years back.) For years Maal has mixed modern sounds with his native Fouta people's tradition. On his new album, *Acoustic Africa*, produced by John Leckie (who has also produced albums by rock artists such as Radiohead, The Stone Roses, and others), Maal revisits his West African roots. The album is a masterpiece that captures the essence of his ancient homeland with instruments like the kora (an African harp) and traditional percussion, combined with modern acoustic guitars. On the tour, he'll share some of this acoustic music in a live setting, providing a glimpse of why *The Boston Globe* said Baaba Maal has "one of the greatest voices in contemporary music." The night will provide an aural trip to Nbunk, a beautiful African village by the sea in Senegal, West Africa.

The next One World performance is not musical at all, but it will be as powerful as any concert. **The Shaolin Warriors** from China will perform at the Craterian Ginger Rogers Theater on Tuesday, March 12. For nearly fifteen hundred years, the Shaolin Buddhist Temple has been the heart and soul of Chinese Kung Fu. It was there in 525 A.D. that the Buddhist monk Ta Mo laid the foundation for the martial art out of the commitment to enhance harmony between mind, body and spirit. This extremely rare tour will feature twenty-three monks in a powerful and beautifully choreographed theatrical performance portraying a day at the temple from dawn to dusk. The monks will perform synchronized martial arts rituals which include a dazzling array of traditional Shaolin weaponry. After a recent show *The Toronto Star* said, "The monks move with incredible speed, turn their bodies into pretzels and use weapons in the most intricately choreographed manner."

Closing the 2001-02 One World season is **Anoushka Shankar**, daughter of legendary sitar virtuoso Ravi Shankar. She'll perform on Friday, April 26 at the SOU Music Recital Hall. One reviewer said, "If Ravi Shankar is the guardian of Indian classical music, Anoushka is certainly the successor to his throne, by virtue of ability alone." At the age of 20, Anoushka Shankar has shown herself to be a uniquely talented artist with an inherent understanding of the sitar and the great musical tradition of India. CONTINUED ON PAGE 33

A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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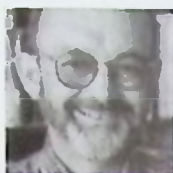
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NATURE NOTES

Frank Lang

Our Own Freshwater Monster

What fish is so different looking that it sent a small girl into near-hysteria when her father brought it home from a fishing trip years ago? It's a fish that still can put the now-grown woman mightily off.

Let us see if you can guess. The fish is long and slender, flattened more from top to bottom than from side to side. There are five rows of bony, butterfly-shaped plates imbedded in its smooth leathery skin. The crescent-shaped caudal or tail fin is longer on the top than the bottom.

Need more hints? Its toothless mouth is underneath and in back of its prolonged snout. There are four elongated finger-like projections, barbels, nearer the snout's tip than the mouth.

Still need more hints? They are sea run bottom scavengers that can reach prodigious size and age. It is the Northwest's largest freshwater fish. Up to twelve feet long, and weighing 1,387 pounds or more—now that's a monster. A Loch Ness Monster or a Okanogan Ogopogo? No. An eleven foot monster weighing nearly a half-ton was found dead in Seattle's Lake Washington. The fish are long-lived, reaching fifty, seventy-five, a hundred years.

One more hint. After a female is caught, her tiny eggs are removed, separated, salted, drained, dried and packed, then sold as caviar. The fish is? You guessed it, it's a sturgeon.

Locally the white sturgeon are most popular as sport fish. They are not as abundant as they once were due to dams and pollution. If you fish for them, the flesh is excellent and virtually boneless. You can keep only those between 40 and 72 inches. Why? They grow slowly—an inch a year when the fish are over 24 inches. The best,

most productive breeders are over 72 inches long and may live to be one hundred. The object is to protect the kids and best breeders.

A fellow professor has been sturgeon fishing on the Columbia River. He says it isn't difficult fishing. Find a secret sturgeon hole, usually in a pretty deep section of the river, and throw out your specially rigged smelt-baited hook on 20-pound test line using a heavy-duty rod and reel. Then you wait for the sturgeon to take the bait, and you can detect that by a tug on the line. Jerk the line sharply to set the hook then reel the catch to

your boat. He says they don't fight much. It's like reeling in a waterlogged log that rolls some and flips its head occasionally. Some sport. After you get the fish to the boat, measure it. If it is between 40" and 72" long, you get to keep it, mostly for its sweet succulent flesh. His expedition resulted in three fish—all over a yard long, but not long enough. He had to throw them back.

An interesting thing about that now-grown woman. She refuses to eat the flesh of horrid sturgeons, but seems to manage caviar. Interesting, isn't it, the distinctions that we make in life.

UP TO TWELVE FEET LONG,
AND WEIGHING 1,387 POUNDS
OR MORE—
NOW THAT'S A MONSTER.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

SOU Theatre Arts

By Laurie Heuston

Professional artists join the Department of Theatre Arts for Southern Oregon University's 2001/02 Theatre Arts Season. James Edmondson of the Oregon Shakespeare Festival, David Ivers of the Utah Shakespeare Festival, and Roger DeLaurier of the Pacific Conservatory for the Performing Arts will each direct one of the three productions slated for the Center Stage Theatre on the SOU campus.

The Laramie Project, a compelling docudrama by award-winning playwright Moisés Kaufman, heads up the Theatre Arts Season in November. Edmondson, associate artist and director at OSF, will direct this sensitive story of an American community as it struggles with its values and identity in the aftermath of a high-profile hate crime that put the townspeople in the national spotlight. Edmondson directed Tony Kushner's Pulitzer Prize-winning *Angels in America* in 1999 at SOU. His recent work for OSF includes *Fuddy Meers* and *Force of Nature*.

Ivers, actor, director, and educator at USF, will direct SOU's dinner theatre production of *Scapin* in February. This hilarious farce about a scheming servant who brilliantly tricks his masters out of their money was adapted from Molière's classic comic masterpiece by Bill Irwin.

Ivers, an SOU alumnus who earned his BFA in acting in 1992, is well-suited for the play. He first became interested in slapstick and farce when he performed the role of Gary in Michael Frayn's comedy of antics, *Noises Off*, for his thesis project.

"Although I get cast in leading roles, a lot of my bread and butter is made playing character roles that include physical comedy,"



TOP: Last season's SOU Theatre Arts production of Samuel Beckett's *Waiting for Godot*. ABOVE: Arthur Miller's *The Crucible*, also from last season. Photo by Brian Prechtel.

Ivers says. "I played the same role of Gary for the USF production of *Noises Off* in 1999."

The SOU production of *Scapin* will be presented as a dinner show in the Center Stage Theatre. Patrons may enjoy a buffet-style dinner before each evening performance.

In May, John Kander and Fred Ebb's provocative musical, *Cabaret*, will take audiences to 1929 Berlin and the seedy Kit Kat Club, where a bizarre master of ceremonies sings his welcome to the city's nightlife. Roger DeLaurier will direct this story of the love affair between Clifford Bradshaw, a young American writer, and cabaret singer Sally Bowles. They find their relationship threatened as Hitler and the Third Reich rise to power in the economically depressed city.

DeLaurier, a full-time faculty member at Allan Hancock College at PCPA in Santa Maria, Calif., has professionally directed many productions for PCPA's Theaterfest and various other theatres including the Oregon Cabaret Theatre. He directed the recent musical, *Eat TV*,

at OCT. Other OCT productions directed by DeLaurier include *Tintypes* and *Memories of Christmas*.

The Department of Theatre Arts also presents a Second Season of smaller, more innovative plays in the Center Square Theatre. This season's fare includes Nicky Silver's shockingly funny look at a dysfunctional modern family, *Raised in Captivity*, William Shakespeare's tale of moral irony, *Measure for Measure*, and Jane Martin's *Keely and Du*.

Subscriptions to the 2001/02 Theatre Arts Season are available. For dates and times of performances, contact the Theatre Arts box office at 552-6348.



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INSIDE THE BOX

Scott Dewing

No More Excuses: Back Up Your Data!

I remember spending \$15,000 for 2GB worth of SCSI storage disks in a RAID5 configuration. For those of you who just went "huh?", don't feel bad. These are just acronyms that really are not that complicated to understand once they've been explained. GB stands for gigabytes, which is just a measurement of the amount of data that can be stored on a computer's hard disk. SCSI (pronounced "skuzzy" as in "He's a really skuzzy dude") stands for Small Computer System Interface, which describes the method by which a hard disk is connected to the rest of a computer. RAID stands for Redundant Array of Independent (or Inexpensive) Disks, which describes the use of multiple disks to create one large storage set. There are different levels of RAID configurations that denote how all the independent disks are arrayed (and some of these levels, such as 5, are definitely not "inexpensive"). Regardless of which RAID level is used, the concept is the same: if one of the disks goes bad you can replace it without having lost any data.

Now let's get back to that \$15,000 I spent for said 2GB of disk storage space. It was done so that the corporation I worked for at the time could not only back up their precious data, but have it restored fairly quickly should one of the hard drives go bad. Today, you can buy ten times that amount of disk storage space (20GB) for about \$150. As with all other computer hardware, the cost keeps going down while the capabilities keep going up. The point of all this is that there really are no more excuses to not back up your data. Spending some money now could save you a lot of time—and perhaps money—later. Oh, and a lot of agony too.

And yet, most users and businesses continue to not back up their data. Consider John (not his real name), a big-shot attorney in Seattle who called me one

morning because his computer wouldn't boot up. "It's making this funny grinding sound," he told me over the phone. He held the phone down by the computer case so that I could hear the "funny" sound. There was nothing funny about it. His hard drive had crashed. The sound was the read/write head grinding grooves into the otherwise smooth and shiny plane of the disk, carving away at John's data and obliterating it. John didn't have a backup of his data. If he had, it would have been a relatively short and painless process to get him up and running again. "Isn't there something you can do?" he asked as the realization of the situation began to sink in. All of his trial briefs, notes, and other documents in progress had been on that hard disk. Already under a heavy work load, the loss of his data was a near-crushing event. I salvaged what data I could, which wasn't much. There are companies that specialized in data recovery. I offered that we could ship the hard disk to one of these companies and have them take a look at it. Data recovery companies typically charge \$500 just to examine a disk. You pay whether they can recover anything or not. I told John that because of the severity of the hard disk crash there was probably not much that even a data recovery company could do. John let out a heavy sigh, told me to do what I could, then headed off for what would perhaps be a three-martini lunch. I felt bad for John as a human being. (Yes, all jokes aside, lawyers are human beings too.) But I spared no sympathy for him as a computer user. He should have been backing up his data.

If you are seated in front of your computer right now reading this column online, pause for a moment and think about the data that resides on your computer's hard disk. If your hard disk crashed right now, at this very moment, could you safely say that everything is adequately

backed up? If you are like most computer users, your answer to that question will be a resounding "No."

You have many options for backing up your data. Let's begin with the cheapest and most obvious: floppy disks. Personally, I hate floppy disks. They are notoriously unreliable. Sometimes they come bad right out of the box. Other times they go bad just because you decided to do something crazy like label them. Or the temperature changes. Or your 2-year-old uses them for Frisbees. They don't hold much data either. If you wanted to back up a modest 100MB of data, you'd need to arm yourself with a stack of approximately 70 floppy disks. But something is better than nothing. If you do nothing else in regards to creating data backups, you should at least copy your most precious files to floppy disks. If you want some guaranteed reliability, you'll need to make at least two other duplicates of the same disks, which means that 70 floppy disks quickly becomes 210. But perhaps the biggest problem with backing up to floppy disks is that, well, it's a pain in the ass. You'll get tired of it. You'll get complacent. The timeliness of your backups will be lacking.

A better data backup option is a Zip drive. A Zip drive is like a glorified floppy drive. The disks for one of these drives is about the size of a floppy, just a little bit thicker. But they hold up better and can store up to 250MB of data, the equivalent of 173.61 floppy disks. Zip drives currently cost about \$140 and the disks for them are about \$20.

If you are like my father and take approximately 100 pictures with a digital camera every time you step out of your house, your storage needs will be much greater. You can either get a second hard drive for your computer, or a tape backup drive. Tape backup drives typically use DAT tapes that hold a minimum of 2GB. They are small, just a little bit larger than a microcassette tape, for those of you who remember such things.

Unlike the 2GB SCSI RAID5 storage unit that cost \$15,000 in its prime, all the backup options I've mentioned are not terribly expensive. Think of them as insurance — something you need to have, but hope you'll never have to use. ■

Scott Dewing is a consultant with Project A, Inc., a professional technology services firm located in Ashland, Oregon.

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CLASSICS & NEWS

Sam Egan, writer/producer for *Northern Exposure* and *Outer Limits*, will explore the writing and production process from story development to post-production in "Episodic Television"—a workshop included because of television's link to film through the storytelling process. SOU Professor Gwen Overland will present "The History of Independent Film," looking at the movement's evolution in the past twenty years. Another key educational component isn't even listed on the festival's first brochures: a free screening and ensuing community discussion with the filmmaker of *Generation Lost*. The film acutely examines recent high school violence from Columbine outward. The filmmaker will be present to lead the discussion following the screening; all of Ashland High School as well as the community at large has been invited to participate.

This wide-ranging project began from a simple, small interest. As a producer/director of corporate videos and training films with a personal passion for independent films, Wood long felt that the region—especially Ashland, and the Varsity Theater in particular—would be the perfect location for such a festival. He waited for many years for one to start, with only minor thoughts of his own involvement. "I just wanted to come down and watch a few movies and volunteer, maybe be an usher. That was my dream." But it didn't happen, until he finally stepped up to take the lead on creating it himself. Since his January, 1999 commitment to it, the task has grown monumental—so much so that early this year, he gave up his own job to work full-time without pay on the festival, living off his savings and his passion for the venture. Along the way, a large array of supporters and volunteers have joined him and his wife D.W.: the City of Ashland is co-sponsoring the festival; while Southern Oregon University, the Varsity Theater and the Historic Ashland Armory will host the workshops, films and opening/closing events, respectively. Being given the opportunity to completely take over the Varsity for four days, free of charge, was key. This came courtesy of John Schweiger, owner of the theater and Coming Attractions Theaters, Inc. "Without them, we'd be out in the forest with a bedsheet and a little projector," Wood admits, relating the initial skepticism with which

the AIFF proposal was met; but also the full support received since.

Both festival and the film world are far beyond bedsheets and primitive projectors these days, in a technologically shifting world. With production costs dropping, independent films have become ever more affordable to create. The Internet, while limited in its capacities yet, nevertheless begins to open new distribution and display channels. And digital technologies are poised to revolutionize the entire film industry. "It's kind of like the changeover from silent films to talking pictures," Wood claims. "It's that dramatic."

In the midst of this change and potential, AIFF aims to become an annual institution to explore the creative, cutting edge of the medium in a nationally significant way. In future years, the festival hopes to deepen and expand its screenings and workshops, including having "Full-Contact Filmmaking" grow to include a script-writing competition as well as full production. It's a daring experiment by a group of people who have never before run such a venture. About learning the process, Wood says cinematically, "I'm reminded of a quote out of *Citizen Kane*, when a character of Orson Welles is asked, what makes him think he can run a newspaper? And he says, 'I don't know how to run a newspaper. I just try everything and we just go with what works.'" Soon, all will know what has and hasn't worked. Behind the experiment, though, a clear purpose remains: to present the pure, uncompromised independent filmmaker's voice, taking on new subjects and giving fresh perspective to old ones, far from the focus groups and bottom-line concerns of big-budget, profit-driven Hollywood. As Wood summarizes, "It really absolutely is art. It's not a commercial product." It's who we are, on the screen for all to see.

Information on the Southern Oregon Film Society and the Ashland Independent Film Festival can be found online at www.ashlandfilm.org. The festival can also be reached by telephone or fax at (541)488-2723, and by mail at P.O. Box 218, Ashland OR 97520. The festival will run from October 4-8, with all film screenings at the Varsity Theater in Ashland.

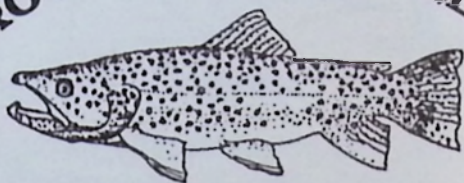


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PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG / KNHT

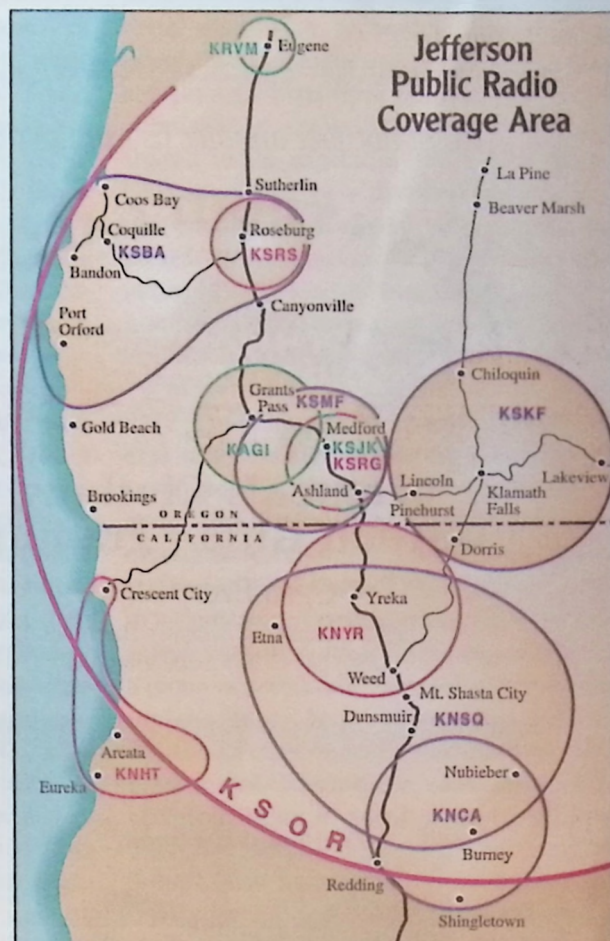
Saturday October 13th at 2 p.m. tune in for a special *From The Top*. The weekly radio series, hosted by Christopher O'Riley, showcases the nation's most exceptional young classical musicians. On the 13th the program features young musicians from across the country enrolled in the Boston University Tanglewood Institute's (BUTI) summer program for talented high school students. The show also includes some mischief and pranks involving leading figures from the Boston Symphony Orchestra. 17-year old Andrew Roitstein of Valencia, California performs Oussevitsky's Concerto No. 1 for Double Bass; 16-year old violinist Kathryn Andersen of Pittsfield, MA performs Kreisler's Praeludium and Allegro; and the BUTI Wind Ensemble (Frank Battisti, conductor) performs excerpts from Arnold's Four Scottish Dances.



Christopher O'Riley

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

If you love music with Celtic roots, old and new, listen this month for *The Thistle & Shamrock* with Fiona Ritchie. You'll hear established and emerging artists, traditional and contemporary recordings, and in-studio guests. October 7th Fiona features Bullock & Doyle. Robin Bullock is an award-winning multi-instrumentalist and composer who's made breathtaking solo albums in addition to his many recordings with Helicon, The John Whelan Band, and others. Guitarist and singer John Doyle has worked with Eileen Ivers and Liz Carroll, and was the rhythm section of the Irish American band Solas. Both have won a following in the United States and beyond for blending ancient Celtic melodic traditions with the rootsy rhythms of contemporary and world music. Listen for *The Thistle & Shamrock* each Sunday at 9 p.m. following *The Folk Show*.



Volunteer Profile: Jessica Robinson



The first time Jessica heard her voice coming over the airwaves, she had to leave the room.

Jessica is a journalism major entering her second year at SOU. Journalism began as the "practical way to be a writer" - a way of supporting artful, refined kinds of writing. However, after working on SOU's student newspaper, *The Siskiyou*, the art of journalism moved to center stage.

Jessica initially did technical work in the JPR newsroom, but this summer started co-anchoring *The Jefferson Daily*; now she hopes to do features for it. She got her fifty seconds of fame nationally when she did a story for NPR on the Quartz Fire. She says radio gives certain dimensions to the news that ink and newsprint can't.

After graduating, Jessica hopes to attend graduate school on the East Coast. For the moment, she'll keep using the JPR newsroom to improve her journalism skills. For example, now she can bear the sound of her voice.

KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulalake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

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YREKA

KSRR 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday	
5:00am	Morning Edition	6:00am	Weekend Edition	
7:00am	First Concert	8:00am	First Concert	
12:00pm	News	10:30am	JPR Saturday Morning Opera	
12:06pm	Siskiyou Music Hall	2:00pm	From the Top	
4:00pm	All Things Considered	3:00pm	Siskiyou Music Hall	
		4:00pm	All Things Considered	
		5:00pm	Common Ground	
		5:30pm	On With the Show	
		7:00pm	State Farm Music Hall	
4:30pm	Jefferson Daily			
5:00pm	All Things Considered			
7:00pm	State Farm Music Hall			
			6:00am	Weekend Edition
			9:00am	Millennium of Music
			10:00am	St. Paul Sunday
			11:00am	Siskiyou Music Hall
			2:00pm	Center Stage from Wolf Trap
			3:00pm	Car Talk
			4:00pm	All Things Considered
			5:00pm	To the Best of Our Knowledge
			7:00pm	State Farm Music Hall

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YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café		3:00pm Le Show
8:00pm Echoes	11:00am Car Talk	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha	12:00pm West Coast Live	5:00pm All Things Considered
	2:00pm Afropop Worldwide	6:00pm Folk Show
	3:00pm World Beat Show	9:00pm Thistle & Shamrock
	5:00pm All Things Considered	10:00pm Music from the Hearts of Space
	6:00pm American Rhythm	11:00pm Possible Musics
	8:00pm Grateful Dead Hour	
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KRVM AM 1280
EUGENE

Monday through Friday		Saturday		Sunday	
5:00am	BBC World Service	KRVN EUGENE ONLY:		5:00am	BBC World Service
7:00am	Diane Rehm Show	3:00pm	To The Point	7:00am	Weekly Edition
8:00am	The Jefferson Exchange with Jeff Golden			8:00am	Sound Money
10:00am	Public Interest	4:00pm	The Connection	9:00am	Studio 360
11:00am	Talk of the Nation	6:00pm	Fresh Air (repeat of 3pm broadcast)	10:00am	West Coast Live
1:00pm	Monday: Humankind	KRVN EUGENE ONLY:		12:00pm	Whad'Ya Know
	Tuesday: Healing Arts	6:00pm	To The Point (repeat of 3pm broadcast)	2:00pm	This American Life
	Wednesday: TBA			3:00pm	A Prairie Home Companion with Garrison Keillor
	Thursday: Word for the Wise and Me & Mario	7:00pm	As It Happens	5:00pm	Rewind
	Friday: Latino USA	8:00pm	The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)	5:30pm	Loose Leaf Book Company
1:30pm	Pacifica News	10:00pm	BBC World Service	6:00pm	Fresh Air Weekend
2:00pm	The World	11:00pm	World Radio Network	7:00pm	Tech Nation
3:00pm	Fresh Air with Terry Gross			8:00pm	New Dimensions
				9:00pm	BBC World Service
				11:00pm	World Radio Network

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

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YREKA

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KNHT 107.3 FM
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MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region. Hosted by Michael Sanford.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and Milt Goldman. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

Host Don Matthews chooses the best opera for your listening pleasure. Through December, each week, the program also reaches beyond opera with "On Wings Of Song," a 13-week special highlighting the talents of Marilyn Horne.

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates October birthday

First Concert

- Oct 1 M Dukas*: *La Peri*
- Oct 2 T Bach: Concerto for 3 Harpsichords in C, BWV 1064
- Oct 3 W Tchaikovsky: Six Pieces, Op. 21
- Oct 4 T Ciurlionis*: *The Sea*
- Oct 5 F Mozart: Violin Concerto in Bb, K. 207
- Oct 8 M Telemann: Overture in F, *Alster Echo*
- Oct 9 T Saint-Saëns*: Piano Concerto No. 2 in G Minor, Op. 22
- Oct 10 W Schumann: String Quartet in F, Op. 41, No. 2
- Oct 11 T Kuhlau: Concertino for 2 Horns and Orchestra, Op. 45
- Oct 12 F Vaughan-Williams*: *Flos campi*
- Oct 15 M Dag Wirén*: Serenade
- Oct 16-23 JPR FALL FUND DRIVE
- Oct 24 W Haydn: Symphony No. 87 in A
- Oct 25 T Bizet*: *L'Arlesienne*, Suite No. 2
- Oct 26 F Beethoven: Violin Sonata No. 3 in Eb, Op. 12, No. 3
- Oct 29 M R Strauss: Oboe Concerto in D
- Oct 30 T Copland: *Music for the Theatre*
- Oct 31 W Liszt: *Totentanz*

Siskiyou Music Hall

- Oct 1 M Dukas*: Symphony in C
- Oct 2 T Tchaikovsky: Piano Concerto No. 2, Op. 44
- Oct 3 W Sgambati: Piano Concerto in G minor, Op. 15
- Oct 4 T Thalberg: Piano Concerto in F minor, Op. 5
- Oct 5 F Brahms: Serenade No. 1 in D, Op. 11
- Oct 8 M Bach: Cello Suite No. 5, BWV 1011
- Oct 9 T Verdi*: String Quartet in E minor
- Oct 10 W Haydn: *The Seven Words*
- Oct 11 T Telemann: Overture in C, "*Wassermusik*"
- Oct 12 F Vaughan-Williams*: Symphony No. 8 in D minor
- Oct 15 M Crusell*: Sinfonia Concertante
- Oct 16-23 JPR FALL FUND DRIVE
- Oct 24 W Grechaninov: Symphony No. 1 in B minor, Op. 6
- Oct 25 T Bizet*: Symphony No. 1 in C
- Oct 26 F Gounoud: String Quartet No. 3 in F
- Oct 29 M Tchaikovsky: Six Morceaux, Op. 19
- Oct 30 T Haydn: Symphony No. 7 in C "*Le Midi*"
- Oct 31 W Schumann: Symphony No. 3 in Eb, Op. 97 "*Rhenish*"

HIGHLIGHTS

JPR Saturday Morning Opera

Oct 6 · *L'Amore Del Tre Re* by Italo Montemezzi
Anna Moffo, Plácido Domingo, Pablo Elvira, Cesare Siepi, Ryland Davies, Ambrosian Opera Chorus, London Symphony Orchestra, Nello Santi, conductor.

Oct 13 · *Falstaff* by Verdi

Jean-Philippe Lafont, Anthony Michaels-Moore, Antonello Palombi, Peter Brondor, Francis Egerton, Gabriele Monici, Hillevi Martinpelto, Rebecca Evans, Sara Mingardo, Eirian James, Monteverdi Choir, Orchestre Révolutionnaire et Romantique, John Elliot Gardiner, conductor.

Oct 20 · OPERA REQUEST

Oct 27 · *Roberto Devereux* by Donizetti

Beverly Sills, Robert Hosfaly, Peter Glossop, Beverly Wolff, Kenneth MacDonald, Don Garrard, Gwynne Howell, Richard Van Allan, Ambrosian Opera Chorus, Royal Philharmonic Orchestra, Charles Mackerras, conductor.

Saint Paul Sunday

October 7 · Lang Lang, piano

Franz Joseph Haydn: Sonata in E major, Hob. XVI:31
-I. Moderato

Johannes Brahms: Six Pieces, Op. 118

Mily Balakirev: Islamey (Oriental Fantasy)

October 14 · The Robison-Lumbambo-Baptista Trio

Jaco do Bandolim: Noites Cariocas ("Rio Nights")

Waldyr Azevedo: Ve se Gostas ("See if you like it")

Pixinguinha: Segura Ele ("Grab him!")

Edu Lobo: Na Ilha de Lia, no Barco de Rosa ("In Rosa's boat, I dream of Lia")

Claude Debussy: Clair de Lune ("Moonlight")

Cyro Baptista: O Berimbau

Romero Lubambo: P'ro Flavio

Two Birdsongs ~

Altamiro Carilho: Bem-te-vi-tristohno

Lina Pesce: Bem-te-vi atrevido Raoul de Barros &

Ary dos Santos: Na

Gloria ("A party at the Hotel Gloria")

Zequinho de Abreu: Tico Tico no Fubá

October 21 · Fall Fund Drive Special

October 28 · The Grieg Trio

Franz Joseph Haydn: Trio in C major, No. 43, Hob.

XV: 27. -I. Allegro. Libby Larsen: Piano Trio No. 3

Franz Schubert: Trio in E flat major, Op. 100 (D.929)

-IV. Allegro moderato

From the Top

October 6 · The Chamber Music Society of Lincoln Center plays host to *From the Top* in an all-ensemble program recorded at New York's Lincoln Center. You'll hear five wonderfully different chamber groups all from schools in the New York area, and *From the Top* works hard to convince a 14-year-old clarinetist that it would be good for him to see the Rockettes.

October 13 · *From the Top* spent the day at the Boston Symphony Orchestra's summer home at Tanglewood on July 19, 2001 in the extraordinary Ozawa Hall. This program features young musicians from across the country enrolled in the Boston University Tanglewood Institute's (BUTI) summer program for talented high school students. The show also includes some mischief and pranks involving leading figures from the Boston Symphony Orchestra.

October 20 · Fall Fund Drive Special

October 27 · *From the Top* plays host to a very special guest, Pulitzer Prize winning composer John Harbison. One of America's most distinguished composers, Harbison's String Quartet No. 1, 1st mvt. will be performed by a student ensemble, and a gifted 12-year-old cellist will play a piece composed by Harbison during his teenage years.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Bill Clinton's memoirs fetch a million and a half more than the Pope's and 10 million more than Jesus'—and that was the Gospel. Going to require a steady stream of research assistants plying the elevators at the Harlem sugar shack to jog his memory.

Mr. Clinton says most of the book is in his head, fueling speculation as to where the rest of it may be. The book is expected to top both the non-fiction and fiction lists.

265 lawmakers vote identically to ban human cloning. Some worry that cloned humans may not be entirely normal, but why should they be any different?

In stem cell research, the Bush people were asked where the figure "60"—as in 60 existing embryo lines—came from. It was the number certified by Katherine Harris by the close of business on Monday. That's right—they're all Republican stem cells.

The new head of the FBI says the bureau will return to the glory days of J. Edgar Hoover even if it means wearing an ill-fitting black dress and heels.

Mexico to retaliate for U.S. restrictions by forcing American trucks to remove exhaust systems and brakes before entering Mexico.

That's all the news that isn't.



**12 Noon Saturdays on
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iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-2:00am	Possible Musics
2:00am-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

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KNCA 89.7 FM
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KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50. Hosted by Michael Sanford.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Brad Ranger and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am The Blues Show

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Ouyang and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

David Harrer, Aaron Smith and Ron Peck push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

October 7 · Ernie Andrews

Vocalist Ernie Andrews has tremendous vitality—an energy and ability to communicate that stems from his gospel roots. Influenced by Ella Fitzgerald, Billy Eckstine, and Johnny Mercer, Andrews' own special style is a mix of energy, drama and humor. McPartland accompanies him as he sings "The More I See You" and "From this Moment On." McPartland then performs Billy Strayhorn's "Bloodcount."

October 14 · David Sanchez

Capitalizing on his innate sense of rhythm, saxophonist David Sanchez weaves the multi-cultural threads of Latin American and North American music into a colorful tapestry. Bassist John Benitez, drummer Adam Cruz and host McPartland join Sanchez in a special quartet to create versions of "My Shining Hour" and "Oleo."

October 21 · Fall Fund Drive Special

October 28 · Liz Magnes

McPartland is pleased to welcome Liz Magnes, one of Israel's most dynamic and creative solo jazz pianists. Her signature style blends East and West for a Middle-Eastern flavored jazz. She presents her enthusiastic and percussive form on "Someone to Watch Over Me" and joins McPartland for "Ain't Misbehaving."

New Dimensions

October 7 · Winning the Game of Success with Cherie Carter-Scott

October 14 · The Wonder of Mysticism with Wilson Van Dusen

October 21 · Fall Fund Drive Special

October 28 · Deep To the Bone with Marion Woodman

The Thistle & Shamrock

October 7 · Bullock & Doyle

Robin Bullock is an award-winning multi-instrumentalist and composer who's made breathtaking solo albums in addition to his many recordings with Helicon, The John Whelan Band, and others. Guitarist and singer John Doyle has worked with Eileen Ivers and Liz Carroll, and was the rhythm section of the Irish American band Solas. Both have won a following in the United States and beyond for blending ancient Celtic melodic traditions with the rootsy rhythms of contemporary and world music.

October 14 · Irish Melodies, Scottish Airs


Thomas Moore's Irish melodies have been known and loved throughout the world since the early 19th century. Ireland's first national poet, Thomas Moore set new lyrics to old Irish airs—an approach he shared with Scottish bard Robert Burns—and is credited with setting in motion the Irish Literary Revival. On this program, hear Moore's works in their original settings, as recorded by author and singer James Flannery, and experience other similarly simple, straightforward arrangements from the collected works of Robert Burns.

October 21 · Fall Fund Drive Special

October 28 · All Hallow's Eve

A creepy Celtic crawl through eerie ballads and mysterious melodies.

The Healing Arts



Host Colleen Pyke talks with local, regional and national authors, complementary healers, physicians and philosophers about the various aspects of healing the body, mind and spirit. Nominated for a Peabody Award, The Healing Arts is now in its sixth year.

Tuesdays at 1:00pm on the News & Information Service
AM 1230 in Jackson County
AM 930 in Josephine County
AM 1280 in Lane County

A "Heart Healthy" recipe from

Zorba Paster ON YOUR HEALTH



Tom and Zorba

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

A LITTLE PEACH SALSA

(Serves 4)

3 fresh peaches, peeled & chopped
or
1 lg can peach halves, drained, rinsed,
towel-dried & chopped
2 tbsp vinegar
1 tsp canola oil
1 green onion, finely chopped
1/4 cup white onion, finely chopped
1-1/2 tsp hot chili pepper, finely chopped
pinch of salt

In large bowl, combine peaches, green and white onion, and chili pepper; mix well. Add oil and vinegar; mix well. Refrigerate for at least one hour. Serve as condiment/topping on chicken or tenderloin steak or pork. Best if used fresh/same day.

Nutritional Analysis:

Calories 3% (59 cal)
Protein 2% (0.79 g)
Carbohydrate 4% (12.4 g)
Total Fat 2% (1.35 g)
Saturated Fat 1% (0.13 g)
Calories from Protein: 5%
Carbohydrate: 76%, Fat: 19%

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KRVM AM 1280
EUGENE

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Juan Williams with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Humankind

Profiles of inspiring people who have found an authentic purpose in life and who have a positive effect on their communities.

TUESDAY

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

WEDNESDAY

TBA

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contem-

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00 pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00 pm

To The Point

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

10:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

5:00am-7:00am

BBC World Service

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this

eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Rewind

A not-so-serious look back at the news of the week. A half-hour mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

5:30pm-6:00pm

Loose Leaf Book Company

A weekly half-hour long radio series for adults that celebrates children's literature.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

5:00am-8:00am

BBC World Service

8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Studio 360

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00-2:00pm
A Prairie Home Companion
 Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life
 Repeat of Saturday's broadcast.

3:00pm-4:00pm
What's On Your Mind
 A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm
Zorba Paster on Your Health
 Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
People's Pharmacy

6:00pm-7:00pm
Do No Harm
 A radio magazine series that addresses some of the most critical, contemporary ethical issues in medicine.

7:00pm-8:00pm
The Parent's Journal
 Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-11:00pm
BBC World Service

11:00pm-1:00am
World Radio Network

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<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE
<http://www.bbc.co.uk/home/today/index.shtml>

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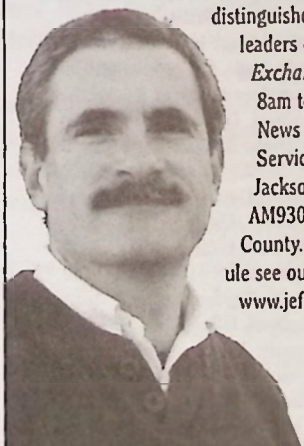
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<http://www.wcl.org>

WHAT'S ON YOUR MIND
Hustedkh@muscedu

The Jefferson Exchange with Jeff Golden

A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County. For the guest schedule see our web site at www.jeffnet.org/exchange.



www.jeffnet.org/exchange

Program Underwriter Directory

Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

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recording that signal onto 78 rpm discs. And then they licensed the patent rights to that system to the Victor company, which was vastly more significant than Edison in the recording field. So Victor had an economic interest in promoting this new "electrical" recording over the earlier "acoustic" recording system which Victor and Edison both used. As they say, the rest is history. Electronic recording swamped the country and destroyed Edison's business.

Reading about these old corporate battles as a teenager, I could never quite get out of my mind the image that live artists' performances had been indistinguishable from acoustical recordings. It seemed unimaginable. But, the more I thought about it, I began to wonder about our concept of sound and recording. Sound is, after all, entirely acoustic. We have been raised in a culture where we expect recordings to be neutral in the recreation of the original sound. But what if a recording/playback device was more like an "instrument" than a box with lights and transistors? What if selecting such a device, which might be constructed of wood or other natural materials, was more akin to the purchase of a piano or a violin where the effect of woods, resins and other mechanical elements all became part of the instrument selection process? What if Edison, who had apparently been able to create a vastly more sophisticated acoustic recording system than anything which seemed possible, had continued to refine his acoustic recording system, treating the sound recording/reproduction process in this more organic, acoustic, holistic manner than the electronically-generated system that became the standard?

Victor had enormous economic resources at their disposal and was totally committed to electronic recording. Edison was near the end of his career and approaching economic ruin. It was hardly a fair fight.

But I've always wondered what would have happened if the determination and financial might which Victor had committed to electronic recording had been applied to Edison's purely acoustic system. What kinds of recording systems might the world now be using?

A lot of money is currently being invested in digitizing our electronic world and

major patent holders are pushing given outcomes. I don't suggest that is necessarily wrong; it simply presses us to walk down a particular path just as Western Electric and Victor did.

Edison was pursuing a different path. According to media theorist Marshall McLuhan, the way we experience sound patterns our psychological development. These are, thus, not just matters of economics, but fundamental to the way we experience our environment and, therefore, shape our world.

Digitization is probably the polar opposite of Edison's view of the mass communication media. As a society we long ago chose a path other than Edison's. But, as we turn further toward a digital world, we might want to consider elements other than economics inherent in the path we take.

Ronald Kramer is JPR's Executive Director.

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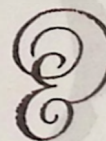
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Artscene

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival concludes its 2001 Season of eleven plays in repertory. Performances in the Angus Bowmer Theatre are: William Shakespeare's *The Tempest* (through Oct. 28); *Enter the Guardsman* by Scott Wentworth (through Oct. 27); *Oo-Bla-Dee* by Regina Taylor (through Oct. 28); and *Three Sisters* by Anton Chekhov (through Oct. 27). In its farewell season, The Black Swan presents: *Fuddy Meers* by David Lindsay-Abaire (through Oct. 28); and *Two Sisters and a Piano* by Nilo Cruz (through Oct. 28). On-stage in the open-air Elizabethan Theatre are three plays by William Shakespeare: *The Merchant of Venice* (through Oct. 5); *Troilus & Cressida* (through Oct. 6); and *The Merry Wives of Windsor* (through Oct. 7). The Festival also offers The Green Show in the Courtyard (through Oct. 7); and a number of lectures, backstage tours, concerts, and park talks. (541)482-4331

◆ Oregon Cabaret Theatre continues its presentation of *Gunmetal Blues*, a musical tale of murder and intrigue by Scott Wentworth, Craig Bohmler, and Marion Adler. Performances run through Nov. 5 and are Thurs.-Mon. at 8pm & Sun. brunch matinees at 1pm. Not recommended for children. (541)488-2902

◆ Craterian Performances presents *The Buddy Holly Story* on Tues. Oct. 9 at 8pm at the Craterian Ginger Rogers Theater. Tickets are \$35/\$32, \$29. (541)779-3000

◆ Actors Theatre in Talent presents *Driving Miss Daisy*, Alfred Uhry's Pulitzer Prize winning play about a strong-willed matron and her equally strong-willed chauffeur. The show runs through Oct. 21. Performances are at 8pm with Sunday matinees at 2pm. Dori Appel's comedy *Tilt* previews Oct. 30 & 31 and runs through Nov. 25. (541)535-5250

◆ ArtWork Enterprises presents the Ashland New Plays Festival Oct. 17-21, featuring unstaged readings of four new plays at 2pm and 8pm at the Masonic Lodge, 570 Clover Lane in Ashland. The new plays are: *Knowing Cairo* by Andrea Stolowitz; *Peanut Butter and Jelly* by James C. Wall; *Betty Thorpe* by James Armstrong; and *Daedalus* by David Davalos. The Festival will also include workshops on the process of playwriting. (541)482-4357

◆ Craterian Performances presents *The Second City*, an Improvisational Comedy Troupe in an evening of political and social satire and situations, on Sat. Oct. 27 at 8pm in the Craterian Ginger Rogers Theater. Tickets are \$20/\$17/\$14. (541)779-3000

◆ Rogue Music Theatre presents an In-Concert production, *Godspell*, playing in the Grants Pass High School Performing Arts Center on Sat. Oct. 27 at 8pm and Sun. Oct. 28 at 2pm, and continuing at Southern Oregon University Music Recital Hall, Sat. Nov. 3 at 8pm and Sun. Nov. 4 at 2pm. (541)479-2559



Magical Realism at Hanson Howard Gallery in Ashland includes the clay sculpture "Runner" by Richard Fox.

Music

◆ Jackson County Community Concert Association opens its Great Artists Series 2001-2002 with a performance by Mia Chung, Pianist, on Fri. Oct. 5 at 7:30pm in the Auditorium at So. Medford High School. Continuing the series, The Thuringer Salon Quintet will perform on

Fri. Oct. 19 at 7:30pm. Season memberships (\$45 adult/\$20 student) are available at the door or by phone. (541)734-4116

◆ Old Siskiyou Barn presents these events: The Dave Marston New Beatles Band on two Saturdays: Oct. 6 and 13 at 8pm in *A History of the Beatles Sing-along, a Chronological Romp from 1962-1970*; Admission is \$14 or \$25 for both shows. On Sun. Oct. 21 at 3pm the Barn presents Kristina Foltz & Patricia de No, Sonatas & Romances for Classical Piano & Flute; Admission is \$18. (541)488-7628

◆ Rogue Valley Symphony opens its 2001-2002 Great Romances season with Arthur Shaw, Music Director/Conductor, on Sat. Oct. 6 at 8pm and Sun. Oct. 7 at 3pm in residence at the Craterian Ginger Rogers Theater. Performances will include Rossini's *Overture to Semiramide*, Respighi's *Roman Festival*, and Beethoven's Piano Concerto No. 4 with Andreas Klein, Piano. Season tickets are available at (541)770-6012; single tickets at (541)779-3000.

◆ Craterian Performances Spotlight Series presents Todd Barton, Resident Composer of the Oregon Shakespeare Festival, and special guest artists pianist Alexander Tutonov, cellist Lisa Truelove, guitarist Joe Thompson, and vocalist/actors Christine Williams and G. Val Thomas, on Mon. Oct. 8 at 7pm at Craterian Ginger Rogers Theater. (541)779-3000

◆ Southern Oregon University Program Board and Jefferson Public Radio's 9th Annual *One World* performing arts season opens with Grammy winning reggae legends Black Uhuru featuring Sly and Robbie on Thurs. Oct. 11 at 8pm at the Craterian Ginger Rogers Theater. Tickets are \$35/\$29 General Public and \$17.50/\$14.50 SOU Students/Children. See feature, page 10. (541)552-6461 or (541)779-3000

◆ St. Clair Productions presents the PickPocket Ensemble and the Noe Venable Trio together in concert on Sat. Oct. 13 at 8pm at the Unitarian Center, 4th & C Sts. Ashland. The performance will feature European café and folk music with early jazz and swing. Tickets are \$12/\$14/\$6 and are available at CD or Not CD or by phone. (541)482-4154

◆ St. Clair Productions presents *Mo'olelo—Tales from the Dream Guitar* featuring Hawaiian guitarist Keola Beamer on Sun. Oct. 21 at 8pm at the Unitarian Center, 4th & C Sts., Ashland. The show features song, chant, and dance accompa-

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

October 15 is the deadline for the December issue.

For more information about arts events, listen to JPR's Calendar of the Arts



Cindy Triplett's mixed media words, partly inspired by recent travels in Greece, are on display at Plaza Café in Ashland.

nied by Hawaiian slack key guitar. Tickets are \$15/\$17/\$8 and are available at CD or Not CD or by phone. (541)482-4154

◆ Rogue Valley Chorale Ensemble, conducted by artistic director Lynn Sjolund, returns to the Craterian Spotlight on Sun. Oct. 21 at 7pm at Craterian Ginger Rogers Theater. Tickets are \$13. (541)779-3000

◆ The 18th Fall Music Festival continues with the Westminster Choir with Brass & Percussion, Sean Warren, Director, and Eda Jameson, Piano, on Sun. Oct. 21 at 3pm at Westminster Presbyterian Church, 2000 Oakwood Dr., Medford. The festival concludes on Thurs. Oct. 25 at 8pm with performances by Michal Palzewica, Cello, and Eda Jameson, Piano. (541)773-8274 or (541)245-0459

Exhibits

◆ The Schneider Museum of Art on the campus of Southern Oregon University opens its 2001-2002 exhibition season in October with *Contemporary Animation and Comic Book Art*, showcasing artists exploring artistic avenues in areas of animation and comic books to create cutting-edge art reaching outside traditional confines of the art world. Museum hours are Tues.-Sat./10am-4pm with First Fri. 10am-7pm. (541)552-6245 or www.sou.edu/sma

◆ The Living Gallery presents new oil paintings by Jhenna Quinn Lewis in the month of Oct. The opening reception with the artist is First Fri. Oct. 5, 5-8pm. Also, in celebration of 4 years in business, live music will be performed by Dunsavage/Cohon duo. Located at 20 S. First St., Ashland. (541)482-9795 or www.thelivinggallery.com

◆ Hanson Howard Gallery presents *Magical Realism*, paintings and sculpture, through Oct. with a First Fri. reception for the featured artists Oct. 5, 5-8pm. Located at 82 N. Main St., Ashland, hours are 10:30-5:30 Tues.-Sat., 11-2 Sun. (541)488-2562 or www.hhgallery.com

◆ The Plaza Café in Ashland presents artwork by Cindy Triplett Oct. 15-Nov. 30. Watercolor, oil and mixed media paintings were inspired by the artist's recent travels in Greece. (541)552-1887

◆ Rogue Gallery & Art Center in Medford presents works by printmaker Nancy Jo Mullen Oct. 23-Nov. 21 with an opening reception Oct. 26. (541)772-8118

Other Events

◆ Craterian Performances presents Leland Faulkner's *World of Wonder*, storytelling and magic for the whole family, on Sun. Oct. 28 at 3pm at Craterian Ginger Rogers Theater. Tickets are \$12/\$8. (541)779-3000

ILLINOIS VALLEY

Other Events

◆ Cave Junction Artwalk happens every second Fri. through Dec. from 5-8pm and includes local artwork, live music, poetry readings and epicurean delights. (541)592-5343

KLAMATH FALLS

Theater

◆ Linkville Players continues its presentation of the classic Lerner and Loew musical *Brigadoon*, directed by Kathleen Adams, Fri./Sat./Sun. through Oct. 21 8pm and 2pm at the Linkville Playhouse, 201 Main St. Reserved tickets are \$11/\$7 (\$1 off for students & seniors) at Shaw Stationery Co. and at the door. (541)882-2586

Music

◆ Klamath Community Concert Association opens its 2001-2002 season with Linda Wang, violinist, on Sun. Oct. 7 at 3pm at the Ross Ragland Theater. Admission \$24 or Season Membership available. (541)884-LIVE

Exhibits

◆ Two Rivers Village Arts presents *Beaders and Weavers*, featuring local hand spinners, weavers of textiles, and beaders, through Oct. Gallery hours are 10:30am to 5:30pm, seven days a week. (541)783-3326

UMPQUA VALLEY

Music

◆ Roseburg Community Concert Association opens its 2001-2002 Series with Mia Chung, Piano, on Oct. 6, and Thüringer Salon Quintette Chamber Group on Oct. 20. Events begin at 7:30pm and are held in Jacoby Auditorium on the campus of Umpqua Community College. Series Memberships are \$45/\$20 and are currently available. (541)440-4600

Exhibits

◆ Deer Creek Gallery presents paintings, drawings, pottery and sculpture by artists of the Umpqua Valley. Located at 717 SE Cass Ave., Roseburg, hours are Wed-Fri 11:30am to 5:30pm and Sat. 10am to 3pm. (541)464-0661

◆ Umpqua Valley Arts Center continues an exhibit in oil stick and pottery through Nov. 2. (541)672-2532

OREGON/REDWOOD COAST

Theater

◆ Chetco Pelican Players presents *Wrong Turn at Lungfish* a comedy drama, Oct. 19-28 at the

CONTINUED ON PAGE 33



Jackson County Community Concert Association's Great Artists series opens with pianist Mia Chung (right), and the Thüringer Salon Quintet. Both artists also perform in the Roseburg Community Concert Association series.



RECORDINGS

Lars and The Nurse



Buffalo Springfield Again

Lars: Behold, Nurse! Gaze now in wonder upon this pre-digital artifact! What a find!

Nurse: Wow... uhh... what is *that* thing?!

L: Nursey, this "thing," as you put it, is an actual long playing record player, from the era of my youth! A Zenith!

N: How quaint... and you and your ilk would use these crude monstrosities to...

L: Why, to listen to music, of course!

N: Sad, isn't it?

L: Well, the quality of sound did leave a wee bit to be desired... but in those days, you see, we...

N: Lars, I feel that ominous tingle that tells me, oh mossy throwback, that we are embarking on "knowledge sharing"... mind if I sit down?

L: Not at all, Nurse, not at all! Actually, I brought the Zenith along to illustrate a point.

N: Aren't you discouraged by how few ancient souls are left that share your memories of such things?!

L: Ha ha. Nurse... Now, as I was saying... Oh, yes, it's always a revelation to hear the music that we ancients attempted to hear on our crude machines rendered in digital quality sound. There's so much there that doesn't come across through a dull phonograph needle playing through three inch speakers!

N: It was probably hard to make out the background singers on those Egyptian records! Ha! Tut's Greatest Hits! Ha, Ha!

L: Yes... well, today we are blessed with a brand new four CD set of Buffalo Springfield all rendered in beautiful digital sound. Ta Da!

N: Tell me about Buffalo Springfield, oh doddering one!

L: Very well... Buffalo Springfield consisted of Stephen Stills, Neil Young, Bruce Palmer, Dewey Martin and Richie Furay. The band formed in L.A. in 1966. The members were all accomplished musicians in

their own right, but together they forged a distinct and original sound all their own. In the three years that the group existed they recorded timeless material that ranged stylistically from the folk and country influenced visions of Neil Young to the straight ahead rock of Stephen Stills and the gentler sounds of Richie Furay. What a band! They rocked!

N: Didn't they play at the opening of Stonehenge?!

L: Hmmph... The Buffalo Springfield box set is a labor of love on the part of Neil Young, who, it is said, devoted ten years to the project. Disc one features previously unreleased demos and material from the first album. Disc two and three feature more unreleased material,

along with tracks from the second album, *Buffalo Springfield Again*, while disc four is composed of the original mono mix of the first album and a remastered stereo version of the second album.

N: Neil Young is dreamy... sigh.

L: Yes, Nursey, Neil is... quite dreamy. One of the most remarkable elements of Buffalo Springfield's music is the seamless interplay of the styles brought by each member, but it is Neil Young in particular whose contributions really pushed the capabilities of the recording technology of the day, *and* of my Zenith!

N: Those wax cylinders were tricky devils!

L: Yes... humor is good, Nurse. In "Broken Arrow" and "Expecting to Fly," Neil Young pushed the envelope of what was technically possible and created an ethereal sound and vision all his own.

N: Lars, there's something happening here...

L: I was just getting to that! The other major writer in Buffalo Springfield was Stephen Stills, who wrote such classics as "Bluebird", "Rock and Roll Woman" and

Buffalo Springfield's best known song, "For What It's Worth."

N: But what about...

L: The others? Well, Bruce Palmer was an exceptional bassist, Dewey Martin was a fine drummer with many years of varied experience, and Richie Furay was possessed of a melodic style later to figure in Poco, one of the pioneering groups to fuse country and rock musical styles. These were the threads that formed the unique fabric of Buffalo Springfield!

N: So?

L: So? Nursey, when one listens to the recordings of Buffalo Springfield, it's amazing how the styles of the various members stand distinct at the same time that a wonderfully unified group sound is evident. Listen to "Go and Say Goodbye" for a good example of this quality.

N: Lars, what was Julius Caesar *really* like?

L: Nurse, I know for a fact that *he* loved Buffalo Springfield very much. But seriously, I always marveled at the ability of Buffalo Springfield to create a sound that was highly proficient but also full of exuberance and life. There are so many styles, so many echoes of great American music in the sound of Buffalo Springfield.

N: What happened to this great band?

L: Nurse, it's said that a tension arose between Stills and Young, and so things gradually came apart. Ironically enough, in about 1969 or so, San Francisco DJ Tom Donahue aired a mysterious demo by The Frozen Noses, which was actually the first effort of Crosby, Stills and Nash. It wasn't to be too very long before Stills and Young would be reunited after all, and would go on to make more great music together.

N: And then Columbus discovered America...

L: Yes. But you know Ol' Nurse... the music made by Buffalo Springfield holds up nicely. If you enjoy fine songwriting and playing, then when it was done seems less important. Buffalo Springfield was surely a great band and you'll hear more of their music in this beautifully crafted set than you *ever* heard through your Zenith!!!

Lars and the Nurse and a mysterious crowd of shady musical characters host *The Retro Lounge* on the Rhythm & News Service of Jefferson Public Radio, each Saturday night at 9 p.m. Don't say you weren't warned.

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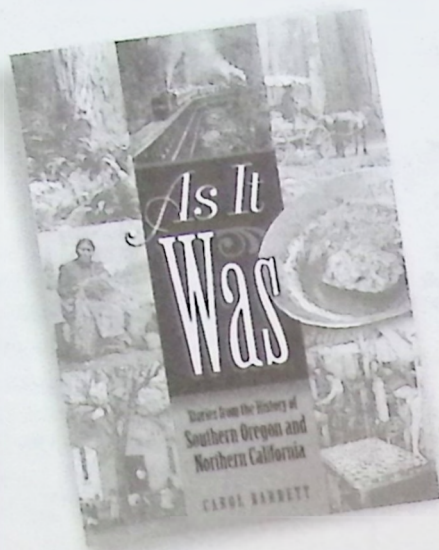
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AS IT WAS

Carol Barrett

Great Northern Railroad

By November 1931, the Great Northern Railroad was completed from Bend through Klamath Falls and down to Bieber, California, on the Pit River. During World War Two the freight cars might be carrying such things as whiskey, coffee, tires, tools, cigarettes and canned goods. When the train stopped in Klamath Falls it was up to the agent to check the seal on every freight car door.

A seal had a marble sized bulb at one end; an eight-inch perforated strap ended with a notch that fitted in the ball. A numbered plate was on the strap. Every freight car had a door on both sides, each of which was sealed with one of these numbered plates. It often took the agent hours to check every door seal. If one was found broken, it was replaced and the fact noted in a report. This made it possible to pinpoint the stretch of rail where a car had been tampered with. It was a federal offense to break a seal on an interstate shipment so the agents' records were of very real importance.

Source: *Fair By Eleven*, Hagan Moore

Coos Bay, Roseburg & Eastern RR and Navigation Co.

The Coos Bay, Roseburg and Eastern Railroad & Navigation Company was incorporated in 1890. It was originally intended to connect Coos Bay with Roseburg. Here it would join the Oregon and California Railroad. It took three years to open a twenty-six miles section as far as Myrtle Point—where it stopped for lack of funds.

In 1906 Southern Pacific took control of the line. Plans and rumors continued to circulate. Other companies were competing for a line to the coast, which spurred subsidiary companies of Southern Pacific to finally get construction under way in 1913. The plan was changed to make the connecting point Eugene rather than Roseburg.

Sections of the track were built with a final hook-up between Eugene and present day Coos Bay in 1916. High standards of construction were used. A grade of only zero point eight degrees was maintained, so that helper engines were not needed to go over the mountains. Many bridges were required and several tunnels. Completion brought a big celebration, with special trains bringing important people from all over western Oregon.

This line to the coast connected with the old route that ran from Coos Bay to Myrtle Point. During World War II this became an active section as chrome ore was shipped out for military usage.

Source: *The Southern Pacific in Oregon*, Austin and Dill

Logging Trains

Logging railroads were usually constructed in a hurry with very little emphasis on safety.

Generally these lines were narrow gauge track built with a minimum of grading. The ties were of untreated wood that rotted quickly. They were laid on a thin base of gravel that sank under the train's weight when the ground was wet. The rails were light weight and the engines almost always second hand. They pulled heavily loaded cars up and down grades thought too steep for main line trains. Accidents resulted, both major and minor.

Logging train accidents rarely involved loss of life. The trains moved slowly and the crew would jump off just as a derailment occurred. This was called "joining the birds."

After an area was logged out, the equipment would be moved or sold. The rails would be torn up for reuse or to be melted down for new rolling stock.

Hundreds of miles of logging train tracks have come and gone all over our territory. In most cases, second growth timber has hidden their routes.

Source: *Rails, Sagebrush and Pine*, Mallory Hope Ferrell

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

ONE WORLD

From p. 11




Antonio el Pipa Flamenco Ensemble

She is the only musician in the world to be trained completely by her father, with whom she has been playing and studying since the age of nine. Born in London, she grew up in California and in India, where she spends part of every winter performing with her father. She has also been featured with him on his recent world tour. Anoushka's latest recording, *Anourag*, features her classical traditions as well adventurous modern sounds. "Ravi, to me, he is the music," said George Harrison, ex-Beatle and student of Ravi Shankar, "and it's like that with Anoushka...she is the music." Her performance is presented in part with funding from the Oregon Arts Commission; WESTAF, the Western States Arts Federation; and the National Endowment for the Arts.

All in all, it's another rich and rewarding world tour, taken within the comforts of home.

Both season tickets and individual tickets for the Southern Oregon University Program Board and Jefferson Public Radio's ninth annual One World performing arts season are on sale now. One World "create your own" season tickets (four or more shows) receive a 10 percent discount. A complete season ticket comes with a 15 percent discount. To obtain tickets or receive a free One World brochure, call (541)552-6461. For a chance to win One World season tickets or view the complete season brochure, visit the One World website at www.oneworldseries.org.

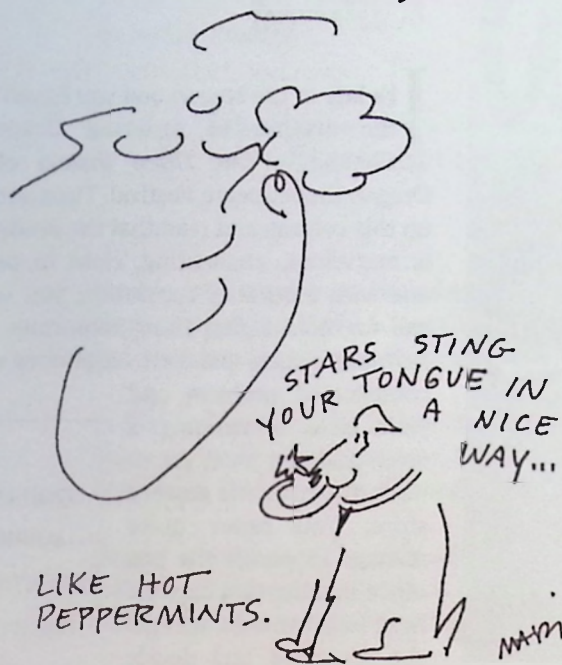
All One World shows start at 8 p.m. 



LITTLE VICTORIES

Mari Gayatri Stein

CLOUDS SMELL SOFT AND SWEET.



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

ARTSCENE From p. 29

Performing Arts Center, Brookings/Harbor. Showtime is 8pm and Sunday matinees at 2pm. Tickets are \$9/\$5. (541)469-1857

Music

◆ The Brookings' 2001 Friends of Music Concert Series presents concert pianist Lara Downes, on Sun. Oct. 14 at 3pm at the Calvary Assembly of God Church, 518 Fir St, Brookings. Tickets are \$12/\$2. (541)469-4243 or (541)412-0803

Exhibits

◆ Burtonique Art Gallery features works by Leonard Burton, photography of Violet Burton, and 3-dimensional works of local artisans. Located in the Port of Brookings Harbor by the Boardwalk. The Brookings Artscene is held the First Fri. of every month through Dec. from 4-8pm. (541)469-9522

NORTHSTATE CALIFORNIA

Theater

◆ Riverfront Playhouse continues its presentation *The Madness of George III*, an historical drama with comedic overtones by Alan Bennett through Oct. 20. The theater is located at 1620


E. Cypress. Information and tickets are available at the Redding Convention Center. (530)225-4130 or (530)221-1028

Music

◆ Mt. Shasta Concert Association in its 49th Season presents Frank Wiens on piano, Sat. Oct. 13 at 7:30pm at College of the Siskiyous. Membership includes 4 concerts for \$28/\$14 or Family \$80. (530)926-4468

◆ College of the Siskiyous 2001-2002 *Ascent!* Performing Arts Series opens with The Chatham Baroque's *Espanoleta* on Sun. Oct. 14 at 3pm in the Kenneth W. Ford Theatre on the campus of COS, 800 College Ave., Weed. Tickets are \$16/\$11. (530)938-4461 or 1(888)397-4339

Exhibits

◆ North Valley Art League presents *Beginnings*, watercolors by Sharon McKelvie, Oct. 2-27 with a Reception on Sun. Oct. 7 from 1-3pm. Located at 1126 Parkview Ave. in Redding. Gallery hours are 11am-4pm Tues.-Sat. (530)243-1023 

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CLASSICS & NEWS SERVICE



THEATER

Molly Tinsley

Three Sisters and a Cello

It's late in the season and you haven't gotten around to ordering tickets to Chekhov's *The Three Sisters* at the Oregon Shakespeare Festival. Then you pick up this column and read that the production is marvelous, enchanting, close to perfect, and with a burst of conviction, you vow to call for tickets first thing tomorrow. Then morning comes, and a friend phones with a complicated problem and your child is running a fever, and you must get to work, the gym, the grocery store. You never quite manage to punch the box office number that day; the next, when you do, you get the recording and decide not to wait. By the following day, the urgency has faded, and so a month

passes, and the play closes: a whole world vanishes beyond retrieval, slips through a crack in time into oblivion. You regret the lost opportunity, but your life goes on.

Although you missed *The Three Sisters*—my condolences—you have actually embodied your own variation on its theme: our lives with all their aspirations and good intentions are immersed in the sticky, often hostile medium of time.

Orphaned by the recent death of their father, an army general, Olga, Masha, and Irina Prozorov live on in the provincial town where he was last stationed, banking vaguely but with great intensity on their planned return to their childhood home in Moscow. In the course of four acts, spanning as many years, they never take one step toward converting plan to action. This failure of theirs to identify short and long-term goals, perhaps, and commit to a schedule, has led audiences of time management specialists to pronounce them paralyzed, to find in the play a pessimism at best wistful and bittersweet, at worst, blankly despondent. In fact its first director Stanislavsky deeply offended Chekhov by

interpreting the play as "a tragedy of Russian life," whereas Chekhov felt he had created a comedy, maybe even a farce.

Farce hardly describes Libby Appel's elegant production on the Bowmer stage, but comedy is abundant, and so are signs of strength and joy in the sisters' lives. Elizabeth Norment's Olga, both brisk and sensitive, establishes the complex tone in

the opening moments as her memory of her father's death and a longing for Moscow alternate with her genuine present happiness at the spring sunshine, her sister Irina's beauty, and her own day off from teaching school. Here is an Olga without an ounce of self-pity, who tucks her hanky up her sleeve,

donates the sweater off her back to the victims of a fire, and can't suppress a grateful, suddenly girlish smile when her sister's pompous husband confesses his admiration.

Others in this phenomenal cast find a similar poise between pathos and strength. Derrick Lee Weeden's charming Vershinin is apologetic and pushy at the same time as he intuitively fits into the sisters' social circle and Masha's heart. His doomed affair with Masha (BW Gonzalez), which could devolve into depressive, self-dramatic moping, keeps flashing silly, playful moments. Catherine Lynn Davis is superb as interloper Natasha, the petty bourgeois sister-in-law, clutching and patting and soothing her victims, even as she delivers her ruthless commands. And who can pin down Ken Albers' Chebutykin, as he shuttles between sentiment and cynicism?

Chekhov occasionally apologized for his plays' failure to answer "the important questions," for their "indifference" to labels of good and evil. In stretching for the more spacious truth, he ditched the dramatic tradition of protagonist versus antagonist, of moral conflict and resolution. How many

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crucial events happen offstage in *The Three Sisters*, while we witness instead brief segments from the flow of everyday, communal life-in-time? Meanwhile, no single character emerges as the focus for exclusive sympathy or disapproval; no single voice or mood dominates. In fact, my only reservation about the OSF production concerns the addition of an anonymous but prominent cellist. Apart from my difficulties understanding her omnipresence and intimacy with the sisters, her central position at the start seems theatrically to force one particular mood over all the others that subtly eddy through the play.

Compare for a moment this complex vision of Chekhov's to *The Trip to Bountiful*, in which a good woman also longs to return to her childhood home but is physically prevented by her mean daughter-in-law. Then true to the simplistic American Dream, the good woman's efforts pay off, and she lives happily ever after. *Two Sisters and a Piano* similarly portrays the longing to escape an externally imposed confinement. This time, the bad guy Lieutenant seems to be changed by his contact with the good sisters, only to backslide into meanness while the sisters hold their moral high ground, embracing in the end with the exaltation of martyrs.

No bad guys prevent the Prozorov sisters from returning to the Moscow they long for. Yet they don't even try. In Chekhov's more complex vision, life isn't about escaping to freedom or achieving dreams. Rather, he quietly celebrates staying the course—as Chebutykin says, “sometimes you win, sometimes you lose”—embracing its medley of dream and memory, joy and regret, laughter and tears. For me, this vision is evoked less by that melancholy cello than by Irina's top set spinning at the end of Act I. Its vibrant “Om” seems to gather all the sounds of human activity: from church bells to sleigh bells to firebell, from the whistling of the wind to the whistling of lovers, from Andrei's violin to Natasha's piano to the rousing military march at the end.

Although we fail to attain our dreams, that which we are sustains us. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press).

POETRY

Caterpillar

BY MARCY GREENE

“I don't know with which tongue to answer
the world's constant question —”
jane hirshfield

Myopic eyes rear up on the edge of thin bearings—
there is no going back—a tentative lean over the abyss
and then, seeing no sure footing, twists

to the underside of the holyhock. Perhaps, it is in this
hump and inch where the world is magnified to cosseted
immersion that doubt is unimaginable, and

clumsy ignorance is the only salvation to this half-moon
puncher of leaves; all that is, is before it, a constant cording
and dredging in tenebrific virtue. It does not,

although one does not know for sure, imagine alphabets
in the furrows of its virgin forehead. And, heathen that it is,
does not glorify succor, suggest anguish

and retribution as windows for its apotheosis. If one supposes
that it has elocution; such and such verbs marching the maws
wide for vowels, and under its numerous

and splendid feet, nouns, huge and indistinct to the trip without
destination ... would it ask for directions? It must keep foraging,
and in the end, the ordinary urges to

metamorphose in the silkweight of darkness, and reach for
the moon, means little when it has no plain grammar for wings.

Marcy Greene has lived in Ashland since 1981. She won 3rd place in the 1995 Willamette Writers Kay Snow Award, and has published in The Healing Woman, The Manzanita Quarterly, and Goliard Literary Journal. In 1998, she earned her black belt in karate and published her first book of poetry, Jewel Of The Lotus (Wellstone Press), in which “Caterpillar” appears.

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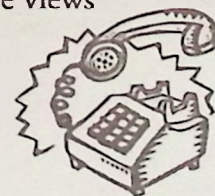


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The heart and soul of the South Slough experience is teaching concepts that broaden people's awareness and understanding of the complex physical and biological interactions that make the estuarine ecosystem special. In order to succeed in sharing the many treasures the Reserve has to discover, Friends of South Slough are now undertaking to raise \$75,000 as local match for an additional \$355,000 grant in federal funding for museum quality exhibits.

To achieve this goal, the Friends are selling bricks to be installed in a new Commemorative Courtyard located at the Interpretive Center. The view from the courtyard looks over nearly 4,800 acres of estuary and associated uplands protected by the National Estuarine Research Reserve designation, the first such federal designation in the nation. The courtyard, as designed by the project architect, is a focal point for activities which take place in the Interpretive Center by scientists, teachers, students and visitors. Nearly 30,000 visitors a year will see your inscription.

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